

FOUND: NEW 'ANSEL ADAMS' NEGATIVES

amateur Photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

Saturday 14 August 2010

SPECIAL ISSUE

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Contents

Amateur Photographer For everyone who loves photography

AS YOU all know, there are two sides to photography: the technical and the creative. Technical knowledge and understanding can be learnt (admittedly it is more difficult for some than others). I think most people appreciate that as a fact. Creativity, though, is viewed as something one either has or has not. It's true that some annoying people are naturally creative and see everything through eyes that are not available to the masses, but it is also true that with concentration and thought, a purposeful plan and determination, creativity can be learnt, drawn out and developed in even the most seemingly unimaginative being.

Creativity, natural or learnt, is crucial to

photographers, as without it our images blend into the background with all the others being produced by camera-owning people the world over. There are obvious views, predictable viewpoints, as well as references to famous pictures and styles that not only apprentices like to emulate. But the accumulated sameness blends each picture with the next and the last. The only escape is to produce something different – a new take on an old subject. And in this special issue we hope to inspire you to do just that.



Damien Demolder
Editor

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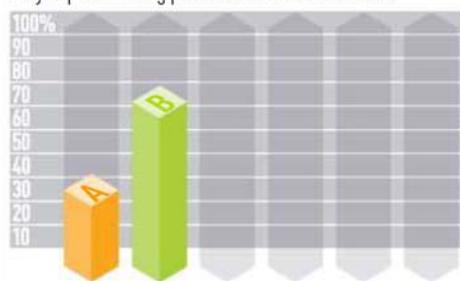
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Email: ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

THE AP READERS' POLL

IN AP 31 JULY WE ASKED...

Do you prefer taking pictures at sunrise or sunset?



YOU ANSWERED...

A Sunrise	31%
B Sunset	69%

THIS WEEK WE ASK...

How would you describe your own landscapes?

VOTE ONLINE www.amateurphotographer.co.uk



Find out how Matthew Albanese constructs and shoots his model landscapes

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Richard Cooke's aerial stills offer a unique view of England. Gemma Padley met him to find out how his extraordinary approach to landscape photography led to an exciting project

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47 ICONS OF PHOTOGRAPHY

Geoffrey Crawley looks at the work of four photographic pioneers whose names largely go unmentioned

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“Whatever communication there was hasn’t actually got through”

Met Police chief blasted on photo rights, page 7



\$45 'Adams' pics worth '\$200m' • Doubts as trail takes new twist

ROW ERUPTS OVER 'FAKE' ANSEL ADAMS PICTURES

THE GRANDSON of Ansel Adams has cast doubt over claims that a stash of negatives found in a 'garage sale' were taken by the legendary American landscape photographer and are worth £200m.

Rick Norsigian, a collector, said he bought the 65 glass negatives for \$45 in Fresno, California, ten years ago.

Experts – including a former FBI agent – have authenticated the negatives as the work of Adams, who died in 1984.

Handwriting on envelopes containing the nags is the work of the photographer's wife, Virginia, they assert.

Patrick Alt, a large-format photographer, said: 'In almost all the photographs, the compositions are virtually flawless, truly being made by a photographer of singular vision and talent.'

Metreological expert George Wright compared one of Adam's most famous images with one found by Norsigian.

By looking at the cloud formation, the snow on the mountains and the shadow cast



by the tree, he determined that the two images were taken on the same day at around the same time (see above left).

Bob Moeller, former curator of the Boston Museum of Fine Arts, said: 'After more than six months of close study, it is my opinion, within a high degree of probability, that the images were produced by Ansel Adams.'

Among those drafted in to inspect the pictures was Thomas Knowles, a former FBI agent who was asked to examine all the evidence, including the reports of the five experts.

Knowles concluded that

'beyond a reasonable doubt' the images were genuine Ansel Adams photographs.

But this has failed to convince Ansel Adams' family. The photographer's grandson, Matthew, dismissed them as fakes.

He said that envelopes containing the pictures show misspellings of famous sites in Yosemite national park where the photographer took many of his shots.

'There is no real hard evidence, I'm sceptical,' he said.

Bill Turnage, managing director of the Ansel Adams Publishing Rights Trust, told journalists. 'It's an unfortunate

A collector chanced upon two boxes of glass negatives in the spring of 2000. Experts are certain they were the work of Ansel Adams

fraud. It's very distressing.'

As we went to press, the story was set to take a new twist amid claims that an amateur photographer called Earl Brooks captured the photos.

Brook's 87-year-old niece, Miriam, came forward after seeing the images on TV news reports when Norsigian unveiled them at a press conference.

● For more details visit www.lostnegatives.com

SNAP SHOTS

● Italian prime minister Silvio Berlusconi and Russian president Dmitry Medvedev have been blasted for posing in front of Leonardo Da Vinci's 'The Last Supper', breaching a strict ban on flash photography. Flash photographs of the 15th century masterpiece and similar old paintings are not allowed because of fears that light from the flash will damage the artworks. Professor Ulberico Santa Maria, who works for Vatican Museums, said: 'Flash photography is not recommended at all for works of art because of the intense damage that can be caused – certainly photography is allowed but the conditions have to be strictly controlled using filters.' The initial request reportedly came from Medvedev, himself a keen amateur photographer, who was on holiday in Italy.



SONY BOLSTERS DSLR LENS FAMILY

SONY has bolstered its DSLR A-mount lens line-up with the announcement of three new optics.

The 24mm f/2 Carl Zeiss Distagon T* ZA SSM, 35mm f/1.8 DT SAM and 85mm f/2.8 SAM will cost around £1,100, £220 and £175 respectively.

The 24mm and 85mm are full-frame lenses, while the 35mm is designed

for DSLRs featuring an APS-C-size imaging sensor (50mm equivalent).

The 24mm and 35mm lenses are due to go on sale in September but the 85mm is not expected to be available until October, says Sony UK.

● For AP's exclusive first look at the 24mm and 85mm lenses visit www.amateurphotographer.co.uk



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 11 August

EXHIBITION 15 Miles From Home by Stuart Brown, during August at The Gallery Guisborough, Guisborough TS14 6PP. Tel: 07746 654 726.

EXHIBITION A Round With Muhammad Ali

by Christina Jansen, until 13 August at Tapestry, London W1D 4SH. Tel: 0207 896 3000.

Visit <http://tapestry.co.uk>

© STUART BROWN



Thursday 12 August

DON'T MISS Edinburgh Fringe Festival – entertainment at venues

across Edinburgh, until 30 August. Visit www.edfringe.com. **DON'T MISS**

Eastbourne Air Festival, until 15 August on the seafront, Eastbourne, East Sussex. Visit www.eastbourneairshow.com.

Friday 13 August

EXHIBITION The Press Photographers' Year 2010, until 10 September at Lyttelton Foyer, National Theatre, London SE1 9PX. **EXHIBITION** The Doors: When You're Strange, until 5 September at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850.

Saturday 14 August

EXHIBITION Edinburgh and Beyond: Original b&w photographs of Scotland's capital by Ed Fielding and Hamish King, until 22 August at Gladstone Gallery, Gladstone's Land, Edinburgh EH1 2NT. Tel: 07740 500 985. Visit www.edinburghandbeyond.com. **EXHIBITION** Wildlife Photographer of the Year 2009, until 12 September at Winchester Discovery Centre, Hampshire SO23 8SB. Tel: 01962 873 603. Visit www3.hants.gov.uk/wdc.htm.



© ED FIELDING

Sunday 15 August

EXHIBITION River Thames – Source to Sea (large-scale contemporary photos), until 30 September at Tower Bridge, London. Visit www.towerbridge.org.uk. **EXHIBITION** The Family and the Land: Sally Mann, until 19 September at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk.

Monday 16 August

EXHIBITION Painting Pretty Pictures by Rankin, until 29 August at Annroy Gallery, London NW5 4BA. Tel: 0207 284 7320. Visit www.rankin.co.uk.

EXHIBITION Raymond Cauchetier, 90, stages his first exhibition, until 28 August at James Hyman Gallery, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshy mangallery.com.

Tuesday 17 August

EXHIBITION Above and Below by Ian Clarke and Michael Gerken, at The Menier Gallery, London SE1 1RU. Tel: 0207 407 3222. **EXHIBITION** Wild Kew by Heather Angel, until 5 September at Royal Botanic Gardens, Kew, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.



New system to speed up AF response time

NEW COMPACTS BOAST 'DSLR'-LIKE FOCUSING

FUJIFILM claims to have overcome one of the drawbacks of compact cameras with longer zooms: 'relatively slow autofocus'.

The firm has installed phase-detection AF – a feature normally only found on DSLRs – into two of its latest digital compact cameras in a bid to speed up AF response time.

The FinePix F300EXR and Z800 EXR feature a Hybrid Auto Focus System that combines contrast- and phase-detection AF.

Instead of using a separate AF sensor like DSLRs, Fujifilm engineers say they placed 'pairs of phase-detection sensors on the EXR sensor'.

A spokesman said: 'Phase-detection AF works by dividing the incoming light into pairs of images and calculating the phase difference to check whether the object is in front focus or back focus position.'

'This mechanism is the same as that of external sensors on DSLRs and achieves an incredibly fast AF speed of 0.158 seconds.'

Both cameras feature a 12-million-pixel CCD sensor.

The F300EXR features a 'double



sliding' lens mechanism whereby two lens elements fold away from the path of the retracting lens to minimise the width of the camera (32.6mm). The camera has a 15x zoom lens delivering the 35mm viewing-angle equivalent of a 24–360mm zoom.

The Z800EXR, meanwhile, sports a 3.5in touchscreen with a 5x zoom and functions such as 'Dog/Cat Detection', which works similarly to face detection and optimises settings for 'up to ten cats or dogs in a scene'.

The Z800EXR and F300EXR are due out in mid-September, priced £199 and £279 respectively.



SAMSUNG DEBUTS DIGITAL DUO

SAMSUNG has released revamped versions of its double-screen digital compact cameras in the shape of the 14.2-million-pixel ST600 and ST100.

Samsung has enlarged the front LCD screen size to 1.8in, from 1.5in on previous models.

The updated '2View' models boast a 5x Schneider Kreuznach zoom, plus optical and digital image stabilisation.

The lens onboard the ST600 has a wideangle of 27mm.

Both cameras will cost around £300.

Availability dates are yet to be confirmed.

SNAP SHOTS

● Officials in the United States continue to restrict photographers despite a requirement to abide by the First Amendment, which protects the right to take pictures in public, according to an article in the *Washington Post*. Staff writer Anny Shin wrote that police and security guards often cite authority they don't have. Shin adds: 'Almost nine years after the terrorist attacks, which ratcheted up security at government properties and transportation hubs, anyone photographing federal buildings, bridges, trains or airports runs the risk of being seen as a potential terrorist.' To read the full report visit www.washingtonpost.com and search under 'photography'.

● The deadline for the RHS Photographer of the Year is approaching fast. Amateurs and professionals have until 31 August to enter the competition, which features six categories including 'Fruit and Veg'. Up for grabs to the winner is a £1,000 cash prize. For details visit www.rhs.org.uk/competitions/photo-competition.



Do you have a story?

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Met cannot guarantee that guidance will be followed

POLICE CHIEF COMES UNDER ATTACK ON PHOTO RIGHTS



Committed to defending your photographic rights!

IN A HEATED exchange the head of the Metropolitan Police has been forced to explain why officers ignore guidelines they are supposed to follow when dealing with photographers taking pictures in public.

Sir Paul Stephenson received the mauling from Dee Doocey, chair of the London Assembly at a recent meeting of the Metropolitan Police Authority (MPA) Committee.

Doocey called for the Met to review its policy on photography after continued reports of clashes with officers, despite repeated warnings to police.

Doocey asked Stephenson: 'Are you confident that your officers are aware of the law when it comes to members of the public taking photographs in a public place?'

Stephenson replied: 'We did go through a period when there was a spate of these types of incidents and I admit I could not be confident at that time because they were happening and it was a matter, occasionally, of... despair at what we were doing on occasions around it.'

GUIDELINES

Last year, the Met's assistant commissioner John Yates warned officers and other staff they must use 'common sense' when approaching photographers.

Stephenson said the move – combined with a reining back

of stop-and-search policy – led to a '75% fall in stops made by officers under Section 44 of the Terrorism Act.'

'We did a huge amount to get this message out because it was causing such a disproportionate amount of loss of reputation for us... There is no restriction on people taking photographs in public places or any building other than in very exceptional circumstances.'

NO GUARANTEES

Though Stephenson repeated that photographing uniformed staff and the act of taking a photograph is 'not usually sufficient to carry out a stop', he said he could not guarantee that the guidelines will be interpreted 'in a way that I, you, or anyone else would want them to be by our 37,000-plus uniformed officers [and over 4,000 PCSOs]'

Doocey then highlighted the case of 16-year-old photographer Jules Mattsson, who was prevented from taking pictures at an Armed Forces parade in Romford, Essex, in June (see *News*, AP 17 July).

On this, Stephenson said: 'We do keep issuing those instructions. We try to get the level of discretion used correct. Sometimes this level of discretion isn't always right and I know in that incident, while we have not received any official complaint, this time the officers have received words of advice.'

But Doocey hit back. 'It is so serious that I don't think it should be somebody giving them words of advice and I don't agree with you that it is a question of



officers using their discretion.

'This was very black and white: two of your officers who, despite the fact I know you have given them guidelines, totally disregarded them.'

'[They] were either so completely ignorant of the law, or decided to ignore the law – they were just going to say they knew the law better than the person they were talking to.'

'They were very seriously intimidating. I find it quite worrying that I don't think you are taking this quite so seriously as you should be.'

COMMUNICATION FAILURES

Stephenson retorted: 'I am not in any way suggesting they used their discretion appropriately on this occasion. I take your comments about how you feel about this incident and I'll review it.'

Doocey then told Stephenson that an 'amateur photographer' friend of hers had relayed concerns that photography 'bulletin boards' were full of such incidents, though not

quite so serious as the Romford one, where officers fail to understand the law.

'I don't know how you communicate with officers but, clearly, whatever communication there was hasn't actually got through to quite a lot of people and I think you should review it,' she told the Commissioner.

Stephenson denied that the photography guidelines had failed to get through to officers on the ground but pledged to review the situation, adding: 'I am quite happy for your friend to come and speak to us – we'll look at what he's got.'

Doocey is a Lib Dem member of the London Assembly.

The MPA Committee meeting, which is held in public, took place on 22 July.

Part of Doocey's role is to hold the Metropolitan Police Commissioner to account and investigate issues of concern to Londoners.

To watch a recording of the Met chief under fire visit www.mpa.gov.uk. The relevant part occurs 67mins 56secs into the recording.

MISSION POSSIBLE FOR COLOUR FILM

A NEW colour instant film, designed to be used with Polaroid SX-70 cameras, has been launched.

Made by Impossible BV, PX 70 Color Shade is available online as a special £34 'Starter Pack', which includes a free film.

An Impossible spokeswoman said: 'This is quite a miracle considering that not even the most optimistic experts believed in the reinvention of

the highly complex instant colour system.'

Meanwhile, a colour film compatible with Polaroid's popular 600-series instant cameras is due to go on sale in September.

Based in the Netherlands, Impossible BV acquired Polaroid's production plant in Amsterdam after Polaroid pulled out of the instant film market.



AP
THIS
WEEK
IN...

1892

An unfortunate 'printer's error' in AP had misquoted the opening times of new darkroom facilities and was causing no end of confusion in Llandudno this week in 1892. The article had stated that the darkroom was open only between 9 and 10am, when it was actually open until 10pm. The mistake was blamed for the darkroom being 'stormed' for one hour on a Saturday morning. 'It was only on our attendant assuring the amateur knights of the lens that the rooms would be open for thirteen hours instead of one hour that anything like order was restored,' protested the honorary secretary of

Llandudno Camera Club in a letter to AP.

— An American book, containing a good many carefully-compiled lists of photographic exposures round Lynmouth and Ilfracombe. There is no name or address in the book, but the owner may have the same forwarded, on sending stamps to Mr. Cox to cover postage.

— The
Spotlit

— Photo-
Photo-
Magic

— Club

— Middlesex
Tunbridge

— Answers
or Notice
or Lists, etc.

— 15a. 24

— Orders,
etc.

A PRINTER'S error in our note on the announcement of the opening of a dark-room at Llandudno has caused some little confusion. The notice stated that the rooms were open from 9 a.m. to 10 a.m., and our correspondent, the Hon. Secretary of the Llandudno Camera Club, writes us: "Already your notice has been of some service, as this morning (Saturday), our rooms were 'stormed' between 9 a.m. and 10 a.m., and it was only on our attendant assuring the amateur knights of the lens that the rooms would be open for thirteen hours instead of one hour that anything like order was restored." Our readers will therefore please note that the dark-room at Llandudno is open from 9 a.m. to 10 p.m.

Mr. J. Clarke, chemist, of 81, Parliament Street, Ramsey, Isle of Man, has fitted up a dark-room for the convenience of visitors, and keeps a full stock of plates, chemicals, etc.

In a book of the size of our 1892 "Annual" it would be a marvel if there were not a few typographical errors, which by some unfortunate circumstance slipped through. Our readers are requested, therefore, to make the following

— Jonathan Fallowfield, 146, Charlotte Street, Liverpool.

CLUB NEWS

Club news from around the country

PENRYN CAMERA CLUB

Penryn Camera Club is set to stage an exhibition on 28 August at Penryn Town Hall, Higher Market Street, Penryn, Cornwall TR10 8LT. The club's first meeting of the new season will take place at 7.30pm on 8 September at The Space, Memorial Grounds, Penryn Rugby Club, Kernick Road, Penryn TR10 8NT. For details visit www.penryncameradub.org.uk.

HEBDEN BRIDGE CAMERA CLUB

The club will hold an exhibition of members' work from 28 August-5 September at the Arts Festival Shop, New Oxford House, Albert Street, Hebden Bridge, West Yorkshire. Visit www.hebdenbridgecc.co.uk.

SNAP SHOTS

● A photographer slipped off a cliff and died while taking pictures of a wedding couple. Mario Agius, 57, lost his footing and plummeted into the sea below. He died in hospital shortly afterwards, reported *The Times of Malta*.

● A photographer made his final journey when his ashes were blasted through the funnel of one of his favourite steam engines. The ashes of John Reavenall were taken on board the Severn Valley Railway's Erlestoke Manor locomotive, which set off from Kidderminster train station, reported HoldtheFrontPage.co.uk. Reavenall had not long retired from the *Birmingham Mail* when he died earlier this year aged 63.

● Argentinian students Victoria Ines Dobaño and Rodrigo Terren Toro have won the Sony World Photography Awards Student Focus Competition. Tasked with exploring the notion of 'power', the winners depicted the 'overwhelming power of water' through pictures showing the impact of a flood that took place at Villa Epecuen 25 years ago. The winning images will appear at www.worldphoto.org/student-focus/.



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New 14.1MP cameras unveiled

BRIDGE MODELS STAR IN PANASONIC LINE-UP

PANASONIC is set to launch two new bridge cameras as part of its autumn line-up.

Billed as Panasonic's new Z-series flagship is the Lumix DMC-FZ100, a 14.1MP model sporting a Leica DC Vario-Elmarit lens delivering the 35mm viewing angle equivalent of a 25-600mm zoom.

Features include a burst rate of 11 frames per second (using a mechanical shutter), or 60fps at 3.5MP resolution, plus a 3in, 'free-angle' LCD screen (460,000-dot resolution).

Also boasting 14.1MP is the Lumix DMC-FZ45, features of which also include a 25-600mm equivalent lens but with a fixed 3in LCD monitor (230,000-dot resolution).

Two traditional-looking compacts have also been



unwrapped: the 14.1MP Lumix DMC-FX700 with a 24mm f/2.2 wideangle zoom, and the Lumix DMC-FT10, billed as shockproof, waterproof and freeze proof.

The FZ100 and FX700 feature Full High-Definition movie recording.

Prices and launch dates are still to be announced.



PHOTOGRAPHER SHOT DEAD AT WEDDING

A PHOTOGRAPHER was shot dead when a gun he had asked the bride and groom to pose with for a wedding picture accidentally went off.

Calogero Scimea, 45, was shot in the head as Valentina Anitra and Ignazio Licodia posed for photos before they set off for the church in Sicily, Italy, recently.

The photographer – who had stepped in at the last minute when the official photographer fell ill – asked the couple to pose with rifles, reportedly

owned by the couple's parents.

A police spokesman told journalists: 'From what we have been able to establish, the photographer asked the parents of the bride and groom if they had any guns to use as props in the picture.'

'One went off, hitting him in the head, killing him. We are trying to establish if the gun went off as it was being handled by the photographer.'

The bride and groom were left distraught and the wedding was called off.

story-shooting

by Emily



Emily rocks at the summer rock festival

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AP Review

The latest photography books, exhibitions and websites. By Jeff Meyer



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BOOK



Invisible

Covert Operations and Classified Landscapes
By Trevor Paglen
Aperture, hardback, 160 pages, £32,
ISBN 978-1-59711-130-0



WITH a PhD in geography, it seems only fitting that Trevor Paglen would be obsessed with landscapes that aren't officially on the map. For the past eight years he has been exploring the identities and secret hideaways of the US military's top-secret agencies using high-end optics.

Due to the times (the dead of night) and the extreme distances from which he's photographing, Paglen's

images are definitely not your traditional landscapes. They are not even sharp, for a starter. They are often just illuminated patches of land dotted with grainy buildings or aeroplanes, but being able to see these locations at all is a major photographic feat. Paglen is photographing landscapes that do not exist.

In other sections of the book Paglen employs time-lapse techniques to track military satellites in the night sky, transforming their movements into artistic patterns, and he photographs various patches he has gathered from these military and intelligence programs and decodes their symbology. It is a stunning work, if not always in appearance, and with it Paglen appears to have created his own niche of investigative photojournalism.

www.jjwarrenphotography.com

IF WE were interested only in timeliness at AP we would offer up the Queen's new Flickr site as our suggested website of the week. But, really, who has not seen the picture of the Queen. You know, the one where she's inspecting a regiment or standing in front of a new building? At AP we're more interested in timelessness than timeliness, and that's why John Warren's new site really appeals.

A former Fleet Street photographer who now works for Disney (retiring at the end of this year), John's images of 1960s Paris and London are balanced nicely with

current works, while his brother James (the other 'J' in the URL) provides a nice selection of images from the western United States where he lives.

What's fascinating about the pair's imagery is its timelessness. Apart from some of the fashions in John's street shots from the 1960s, these feel like they could have been taken during any decade. Impeccable composition and use of light give these largely monochromatic images punch, elevating them to fine art. Yet these are everyday subjects, certainly achievable by all photographers.

WEBSITE



Paradise Rivers

By Carolyn Drake

Until 22 August. Third Floor Gallery, 102 Bute Street, Cardiff CF10 5AD. Open Wed-Sun noon-6pm. Tel: 02921159 151. Website: www.thirdfloorgallery.com/exhibitions. Admission free

CAROLYN Drake, an American documentary photographer based in Turkey, followed the Amu and Syr Darya (two of the four Paradise Rivers from early Islamic writings that have sustained human life for 40,000 years) from their sources in the valleys of the Pamir and Tien Shan Mountains in Central Asia downstream across Tajikistan, Kyrgyzstan, Uzbekistan, Turkmenistan and Kazakhstan to their ends. Along the way she documented the many cultures and varying topographies, showing the intimate connection between the earth and humanity. The story takes on a sense of urgency as Drake shows us the growing ecological crisis as large-scale cotton production and irrigation projects, as well as political and economic instability, have turned this long-fertile land into cracked desert. Artful yet dramatic, Drake (a regular of *National Geographic* as well as a World Press Photo winner) shows in her images that geography and scenery are not the only elements that make up a landscape.

EXHIBITION



© CAROLYN DRAKE

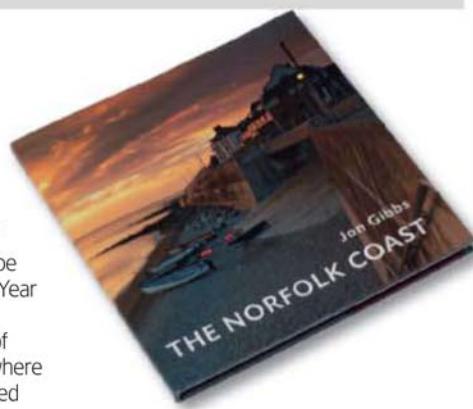
The Norfolk Coast

By Jon Gibbs

Frances Lincoln, hardback, 112 pages, £16.99, ISBN 978-0-7112-2982-2



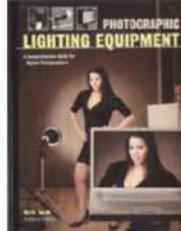
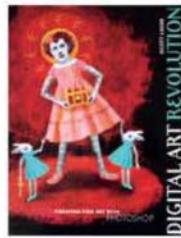
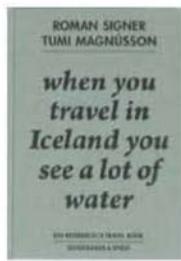
SINCE winning Charlie Waite's 2007 Take a View Landscape Photographer of the Year competition, Jon Gibbs has established his reputation with a growing portfolio of images from the area around Norfolk where he lives. Gibbs' images aren't complicated – foreground interest, atmospheric light and large depth of field are the three key ingredients. This simplicity helps contribute to the sense of desolation and isolation in these shots of sparse beaches. What also stands out is an element of familiarity. As David Noton describes in his own visits to Umbria, Italy, in *Photo Insight* (see page 14), intimate knowledge of an area can lead to better camera angles or capturing stronger colours. One gets the sense Gibbs is so familiar with the Norfolk coast he knows which tidepools reflect the best light and where the best dunes are before he even arrives at a shoot. This is a fantastic portrait of an area and a lesson in the importance of understanding your subject matter.



SB00 NOT ©

CONDENSED READING

A round-up of the latest photography books on the market



● WHEN YOU TRAVEL IN ICELAND YOU SEE A LOT OF WATER

WATER By Roman Signer & Tumi Magnússon, £19.99 What? No, really. Swiss artist Signer hikes through the Icelandic landscape with native artist Magnússon and they become entranced by its myths and atmosphere. Together they take strange pictures of valleys and interiors, and record their conversations on topics like whisky, creativity and nature in the form of a rambling journal that jumps between languages more often than a Eurostar PA system. However, it's actually not bad; it's just more like the equivalent of watching a fish ride a bicycle... you think: 'what?'.

● DIGITAL ART REVOLUTION

Creating Fine Art with Photoshop By Scott Ligon, £21.99 With the preface that this book isn't for everyone, it is in fact perfect for everyone looking to expand their image-editing repertoire to create elaborate photo illustrations. Emphasising subtlety, Ligon takes the reader through a series of advanced enhancement and illustrative processes in thorough detail that is accompanied by descriptive screen grabs.

● PHOTOGRAPHIC LIGHTING EQUIPMENT

EQUIPMENT By Kirk Tuck, £24.99 This excellent guide should be required reading for any aspiring studio photographer. Full of illustrations and before-and-after shots to help you light all types of studio situations, Tuck even gets as specific as explaining the physics of light and why you achieve certain effects and fail to get others.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

BAH, HUMBUG

I recently visited the Devonshire Dome in Buxton. It is a grade II listed building open to the public, so I arrived, camera in hand, only to be met by the above sign on either side of the door. It left me so angry that I immediately left.

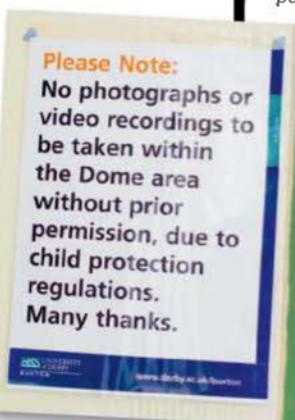
Two things incensed me. First, the needless restriction on photography, and second, the vacuous reference to 'child protection regulations'. Child protection regulations are right up there with 'Data Protection Act' and 'terrorism' as a made-up authority for an anal-retentive jobsworth.

I expect better from an academic institution. It might be interesting to find what they have to say about it, especially along the lines of: 'From where do these child protection regulations derive?' The answer may tend to undermine a reputation for academic rigour and credibility.

In light of this one must consider, 'Is Buxton photographer friendly?' Photographers may wish to take their tourist money elsewhere, and make them realise that this asinine stance loses the area money. **Nick Wilkinson, Merseyside**

As the Devonshire Dome is home to the University of Derby Buxton and also Buxton College of Further Education, children as young as 14 are often in the Dome, attending lessons and using the space for recreation. Because of the age of these students we must comply with the Government's safeguarding policies and so cannot allow visitors to the Dome to take photographs in case they unwittingly capture images of the children.

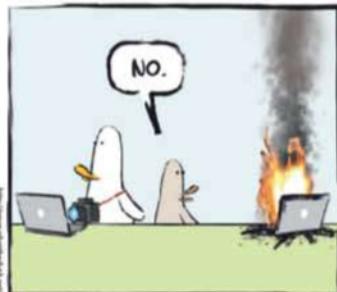
We fully understand and value the cultural and historical significance of the Dome, and welcome visitors to look around the magnificent space at no charge. But as the building's primary use is as a place of education, these restrictions on photography by the public remain in place
– **Dr Peter Dewhurst, Dean of the University of Derby Buxton**



NICK WILKINSON

<http://www.whattheduck.net/>

What The Duck



HOW SOON WE FORGET

I'm not that old (mid-40s), but have been interested in photography since I was 17, when I saved my pennies and bought a Nikon FM2 brand new when it first came out. That original FM2 is now long gone, but I've remained with Nikon ever since and am currently using a D300. Recently, though, I've been wanting a cheap, quality camera to carry with me most of the time and so have been scanning eBay for old Nikon film cameras. I managed to find a bargain on a excellent-condition FE2, the sister to the classic FM2, and bought it. I had it sent to work and received soon after.

My work colleague was intrigued as I was handling it, like he'd seen something completely alien (he's 30). It seems his only film experience has been a 126 camera years ago; he never had a 35mm model. He's into photography, but it has been digital nearly all the way, and he asked all kinds of alien-type questions about it. I then discovered that the seller had left a roll of exposed film in the camera, two-thirds used. Asking whether I should just throw it away, his response was, 'Can't you just pull the film out and look at it?' I was stunned. How soon people forget about film...

Craig McCormick, West Yorkshire

In the early days of digital photography, a friend of mine regularly panicked when taking a memory a memory card out with the lights on
– **Damien Demolder, Editor**

TROUBLESHOOTER

May I thank AP for the information that was published about the Sigma 120-400mm lens (News, AP 10 July), which I had bought just a few weeks previously. Your item warned that there was a problem with the autofocus on this lens and even gave out the serial numbers of those likely to be affected. When I checked out my lens I discovered that my serial number fell into the list. I had thought it strange that while the lens was focusing the image seemed to waver and then settle down, but as this lens was a new experience for me, coupled with the fact that the information sheet that came with it mentioned this very thing, I thought that I would have to live with it.

Having discovered from AP that this was indeed a fault, I contacted Sigma, which promptly sent out a courier to collect my lens and send it for a holiday to the main factory in Japan. It has now arrived back by courier with documentation stating that the focusing had been reset and then tested, and it now performs admirably. I'm much happier now. It really does produce wonderful images on my Nikon D300.

I can't thank you enough for bringing this issue to my attention and, while it would have been nice if Sigma had done the same, the firm still acted promptly from the moment I contacted them. I hope that AP continues to illuminate any problems that it

learns of in the field of photography.
Mike Burrows, Cheshire

Sigma brought it to your attention by telling us. They are very good at this on the rare occasions that lenses need recalling – Damien Demolder, Editor

BARGAIN HUNT

Your review of the Carl Zeiss Makro-Planar T* 100mm f/2 lens in AP 31 July confirmed my long-standing wish to own it and I decided, after the difficulty of convincing my wife of the advantages, to order one online. Could you tell me where I can obtain this lens for £1,360 – or even around that figure? You must have been given this price by a retailer, or found it as a result of an internet search, but I can only find it for over £1,500 and there is no way my wife will agree to that.

If you know of an outlet for the lens at £1,360, they have a sale.
John AE Morris, via email

The price quoted in the magazine was the



WELL WORTH IT

I'm writing in reply to Nigel Lee's *Backchat* column of AP 17 July. A few weeks ago I was of a similar line of thought to Mr Lee – I want my next camera to be the best possible camera it could be, not a camera that has bells, whistles and makes the tea. I then came to realise as many others were saying, that if a camera company was to do such a thing, new cameras would be slow to come out. Yet my point is, these cameras are already there in the form of the various flagship cameras like the Nikon D3X and Canon EOS-1D series. Failing that, there is still Leica, Mamiya and Hasselblad, who all provide top-class cameras. Are these too expensive? I'd have to say no. Like Photoshop CS5, to a keen amateur photographer like me they might seem expensive, but these are top professional tools – why should I be expect to be able to get these cheaply? To do so would be to devalue the whole industry.

Steven Sapsford, Northamptonshire

KEEP IT SIMPLE

Firstly, I would like to congratulate Alison Carpenter (AP 24 July) on finding new enthusiasm for her photography by swapping to digital imaging. However, I feel a word of caution is in order. Please do not give away or sell off cheaply your film equipment, Alison, as when the shiny newness of digital imaging and Photoshop has had time to wear off you will eventually

purchase price of the lens from the Carl Zeiss website (<https://photo-shop.zeiss.com>). It is listed as costing €1,649 (excluding shipping), which, at the time of writing, equated to around £1,360. It is, of course, available elsewhere, and is priced by Robert White at £1,353, but this excludes VAT – **Angela Nicholson, technical editor**

GO AHEAD, MAKE MY DAY

Thank you for making my day! I recently received £100 in Park Camera vouchers for filling in an AP questionnaire in May. I have to say, I have already spent them on a Manfrotto tripod that Park Cameras had in its clearance section. I am thrilled to bits. What a good day!

Louise Luxford, Hertfordshire

DIGITAL DILEMMA

Just a quick note to say thank you for the Park Camera vouchers to the tune of £100 that I won in your prize draw, just for filling out your questionnaire back in May. What a surprise! Of course, now I have a dilemma: what to spend it on? The digital vs film debate still rages, I'm afraid, so back-up hard drive or £100 worth of film?

Stuart Pratt, via email

It's a pleasure, Louise and Stuart – and thanks for filling in the questionnaire. It has proved very useful – Damien Demolder, Editor

realise that the images you are producing – having spent probably several thousand pounds on cameras, software, computer upgrades, monitors and profiling, image storage ad infinitum are really no better than the ones you used to make with your film camera. You will eventually tire of all the bells and gizmos that the manufacturers are putting on their digital cameras, which actually get in the way of the picture-taking process rather than enhance it.

It may take several years but believe me, eventually you will pick up your film camera again and take delight in the simplicity of making pictures with it. You will still have your beloved Photoshop (having paid for several upgrades over this time period) and will only need to scan your negatives to continue to manipulate your images to your heart's content. But now your picture taking will be simple and enjoyable once again. I am no Luddite; I walked this road several years before you. But I did sell off all my Canon film kit, including several mint-condition A1s, and plunged headlong into digital imaging. Now, though, I own more film cameras than I could list here, but more importantly, I am enjoying making some of my best pictures ever using simple manual cameras and good old film.

David Dawson, Cheshire

The thing about bells and whistles is that they can all be turned off – Damien Demolder, Editor

BACK CHAT

After a creative slump, AP reader Mark Loftus rediscovers his love for the art of photography

IT MUST be at least five years since my trusty Canon EOS 1000FN film SLR gave up the ghost. At the time I was sufficiently impressed with the photographs my wife was getting on her new small digital compact to abandon SLRs and buy a small compact camera of my own – something I came to regret.

As I had previously developed 5x7in prints, I was generally very happy with the results I was getting. OK, so things weren't perfect; problems arose if I wanted to print to larger sizes, though I tended to print less and less, and the lower quality optics and functionality sometimes caused me problems in lower light, or where more creative or technical manual shooting settings were required. These downsides, however, were largely offset by the liberation of not having to carry round a heavy bag of equipment, and even by a couple of shots that I ordinarily would not have got because the larger SLR outfit simply would not have been with me, being too large to slip in a pocket. But something was missing – some of the magic of photography I had previously enjoyed – and I noticed over time that not only was I printing and re-visiting my photos less, but I was taking less and less, reverting back from being a photographer to one of those one fortnight a year holiday snappers I had previously distanced myself from. Clearly, something had to be done.

I decided to buy a new camera, but not, I'm afraid to say, a new SLR. I was surprised at how much things had changed over the past five years in terms of camera performance and price. When I bought that compact it cost me £120 for what was then, at 5x, quite a large optical zoom range for the time. My recently purchased replacement, however, offered a 12x optical zoom, by no means large by today's standards, for less money. It also offered a huge upgrade in optical quality, image stabilisation that actually seems to work, and full manual control in a body reminiscent of a smaller version of my old EOS 1000FN, making it seem instantly familiar and comfortable in my hands.

When I started taking photographs with my new camera, the old joy was back, yet still with that balance between functionality, quality and portability. I'm rediscovering techniques that I had long since forgotten about, and have returned to taking a pride in my hobby, taking my time to discover the best angles and settings instead of the terrible habit I had developed of just using the full auto function and shooting from the obvious rather than creative spot. Alright, it may still be a compact, and I accept that it will never fully match the quality or versatility of a properly used SLR, but it has brought back the joy of the hobby I used to love, and demonstrates, to me at least, that as a hobby photography can be enjoyable, while inexpensive.

HOYA

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AndyRouse@AP

Thoughts from a wildlife
photographer's world



THE EUROPEAN
badger (*Meles meles*) is a mammal indigenous to most of Europe. It is a member of the

Mustelidae family, which includes stoats, otters, weasels and mink. UK Badgers belong to the subspecies *Meles meles meles* and in 2004 it was estimated the population numbered between 250,000 and 300,000. The Badgers Act of 1973 was brought in to protect the animal from badger baiting, while the Protection of Badgers Act 1992 consolidated earlier legislation.

Like human tuberculosis, bovine TB (bTB) is an infectious disease, with the first 'official' case in a British badger recorded in 1971 when a dead specimen was recovered from the Cotswolds Hills. It was this discovery that led many farmers to conclude the source of the disease in cattle was badgers, and during the 1970s and '80s this became a widespread belief.

However, there has never been conclusive evidence for this link and a counter argument says it is more likely that badgers pick up bTB from cows, for instance, when they grub about in cowpats in search of the beetles, grubs and worms that form a large part of their diet. The view of DEFRA (Department for Environment, Food and Rural Affairs) is that *both* badgers and cattle are carriers and, indeed, globally it is also found in mammals such as deer, elk, buffalo and foxes.



ANDY ROUSE
is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

A big smile for a favourite animal saved from slaughter

MR BROCK RIDES AGAIN



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BADGERS in West Wales can breathe a collective sigh of relief as last month Appeal Court judges halted plans for a cull of the entire population, which was proposed in order to prevent the future spread of bovine TB to cattle herds. It was a landmark victory for wildlife conservationists and the Badger Trust, who have lobbied long and hard since the Welsh Assembly made the controversial announcement last year.

Although social, badgers are shy, retiring mammals, rarely seen except as yet another road-death statistic. I have always loved badgers; they are nature's great clowns and a pleasure to photograph. I actually became involved in wildlife through joining my local badger patrol, set up to combat the increasing incidence of badger baiting with dogs. Unfortunately, there has always been this link between the presence of badgers and the occurrence of bovine TB in cattle herds. In 2007 Sir David King, the Government's chief scientific advisor, wrote a report, the conclusion of which was that the 'removal of badgers is the best option at the

Do badgers pass on bovine TB to cows or do cows pass the disease on to badgers? The debate continues

moment' alongside better husbandry by cattle farmers to reduce the spread and occurrence of bovine TB. This paved the way for the Welsh Assembly to announce that a blanket cull would take place in West Wales of the entire population. It would use section 21 of the 1981 Animal Health Act to show that a significant reduction in bovine TB among cattle herds would be achieved by a mass cull of badgers. This was seemingly backed up by wild claims from farming organisations about how bovine TB was spreading by 'ten miles per year'.

The proposed cull caused immediate uproar in the conservation community and a campaign was started by the Badger Trust and associated badger groups. It was backed by DEFRA (Department for Environment, Food and Rural Affairs) statistics that between 2008 and 2009 the number of new incidents of bovine TB across Dyfed (a county with known bovine TB problems) fell by around 18%. Other statistics bore out the fact that increased husbandry, testing and movement restrictions on the cattle farming community had started to reduce the number of bovine TB outbreaks. This was also in light of greater numbers of herds being tested. Clearly the facts did not back up the arguments, which have been driven by emotion and belief, and thankfully the court of appeal agreed.

That said, and although I am pleased at the Appeal Court ruling, we should not forget the farmers. They are only trying to protect their livelihoods, and have to pay for all the testing of their cattle herds. I had a conversation with a farmer this year who was adamant that as soon as badgers appeared on his farm his herd contracted bovine TB. His views will not change because of this ruling and nor will those of many other farmers. He was an intelligent man, who loved wildlife and did everything on his farm to ensure that nature was in balance.

So, if we are to keep beef farming alive in this country, we must work with farmers to find better solutions to further reduce the spread of bovine TB. Badgers are now protected by the Animal Health Act in this successful test case, and the Welsh Assembly will find it very difficult to bring this issue up again. Badgers have been saved. **AP**





DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here

PHOTO INSIGHT

In his first *Photo Insight*, David Noton explains why regular visits to one location form the backbone of his work

WITHOUT taking too much space away from the task at hand, I would first like to say hello to all AP readers, and express how excited I am to be able to share some of my favourite images with you and explain the stories and techniques behind them. I'll be featuring my recent work in this series, most of which hasn't been seen before and is the product of many hours' work over the past year. I will be talking about the finer points of landscape and travel photography in my series of columns. Apart from actually being in the landscape and taking a photograph, this is my favourite moment: sharing and talking about how I make my pictures.

This is one of my favourite views in Umbria, Italy, a location I've visited many times before. I'm a firm believer in the idea that going to a location over and over again gives you a greater chance of taking better pictures. Having a strong familiarity with a place gives you the advantage of knowing, for instance, where a small slope might give you a better vantage point or, in this case, when certain wildflowers bloom.

Umbria at this time of year is a riot of wild colour in the fields. I've been visiting here for years now, and each time it's different. This is a view towards Campi, situated on the hillside. I've always been drawn to this village, but I've never been able to get the shot I wanted. The village on its own isn't enough. A good picture needs both foreground interest and dramatic skies, and I hadn't been able to find them together until this day.

It was late in the afternoon, just around early evening. It had been raining earlier and the sky was finally starting to clear. I set an aperture of f/16 on my Canon EOS-1Ds Mark III to ensure I had enough depth of field. I then used a 0.6 neutral density (ND) grad filter to hold back the exposure in the sky. Finally, I also added a 10-stop ND to help further reduce the light intensity, which gave me an exposure time of six minutes. I wanted this longer exposure time to be able to catch some movement from the breeze that was passing through the field and moving the flowers and the branches in the tree. It was a strong sensory detail at the time, and I wanted to convey this feeling in my image.

I love using movement in my landscapes. I think one of the things I really missed

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'Landscapes are constantly changing, particularly the sky, so I like to try to incorporate this movement in my images'

when moving from large format to digital imaging is that in large format you use longer exposures and capture more movement by default. In digital photography it's hard to slow down the shutter that much. However, my philosophy is that the world around us is on the move. Landscapes are constantly changing, particularly the sky, so I like to try to incorporate this movement in my images whenever I can.

AP readers can see David at his next Chasing the Light Roadshow in Edinburgh on Tuesday 28 September at the Royal College of Physicians, 9 Queen Street, Edinburgh EH2 1JQ. Tickets are available at www.davidnoton.com

This was actually my second attempt at the composition. I tried this shot once before, but the field was not as colourful as you see here. On this occasion everything came together perfectly. Skies are fundamental to landscapes, and this wouldn't have looked so good without the clouds. A clear-blue sky hardly ever works. Photographers can't control skies, but luckily we can keep going back until we eventually get it right. **AP**



TALKING TECHNIQUE

This is another take on the same view of the village of Campi that I shot on an infrared camera (it was actually my Canon EOS-1Ds Mark II, which I had modified, as I take a lot of infrared pictures). In the foreground there is a barley field. Again, I used a 10-stop ND filter to get some motion in the barley.

I was going for quite an ethereal setting in this image, and I think it illustrates how you can get two completely different

shots of the same location simply by being familiar enough with an area to know which characteristics will be prominent at different times of the year.

The two images are very different. When you have a good location it's really worth working with different lighting situations. You have to ignore the golden hours with infrared and work earlier in the day, usually around noon when the sun is high overhead. This is because infrared records the fresh vegetation really brightly and you want strong overhead sun to emphasise this. I enjoy exploring all the possible avenues of a scene and trying to make something new from it.



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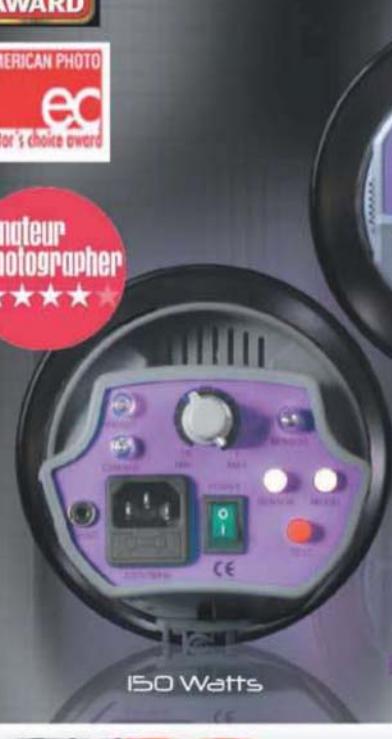
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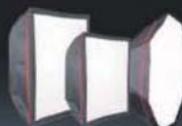
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The Amateur Photographer Masterclass with Clive Nichols

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Gardens

Clive Nichols shows four AP readers how to capture fantastic views at RHS Rosemoor in Devon. Gemma Padley joined them

WE'VE all taken pictures of gardens, whether formally sculptured plots of land or our own humble patches of earth, but how do you create garden images with flair? In this month's *Masterclass*, Clive Nichols invited four AP readers to the beautiful RHS Garden at Rosemoor in North Devon to spend the day photographing idyllic garden views.

The aim of the day was to photograph the garden as whole, rather than close-ups of flowers. This was a challenge due to the mildly unfavourable weather, which was for the most part grey and overcast. Never one to let a little cloud dampen his spirits, Clive explained how to compensate for the below-par light and was on hand throughout the day to share his garden photography tips.

'The trick to achieving images with character is to use the surrounding elements in the most imaginative way possible,' says Clive. 'It is important to get to know and understand the structure and shape of the garden before you start shooting. I usually spend time wandering around getting a feel for

how the garden is laid out. As I'm doing this I try to work out the kind of shots I can take and make a mental note of possible viewpoints. You don't have to take any images while you are doing this; the point of the exercise is to look closely at the different components of the garden and allow compositions to start to form in your mind. You can revisit these spots later when you're ready to start shooting.'

Clive showed the participants how to combine and contrast colour, frame their shots to create layers and so give the impression of depth, choose a viewpoint to create maximum impact, look for patterns and shapes, incorporate elements such as statues, water features or even people, and experiment with moving the camera while using longer shutter speeds to create images with a more abstract edge. The readers brought their own cameras, lenses and tripods with them. Making their way to the 'Square/hot garden' and with plans to visit the rose gardens, 'Stream garden field' and fruit and vegetable garden, Clive and the readers braced themselves for a full day's photography.

RHS Garden Rosemoor

Location

Situated in the heart of North Devon, RHS Garden Rosemoor comprises 65 acres of beautiful formal and informal gardens, woodland walks, water features and open spaces. In 1988, the Rosemoor estate was donated to the RHS by its owner, Lady Anne. RHS Garden Rosemoor, Great Torrington, Devon EX38 8PH. Tel: 01805 624 067 Email: rosemooradmin@rhs.org.uk.

Opening times

Open all year except Christmas Day, 10am-6pm April-September, 10am-5pm October-March, 10am-4pm Boxing Day. Last admission one hour before closing. Visit www.rhs.org.uk/gardens/rosemoor for more information.

Admission charges

RHS members free, adults £7, children (6-16) £2.50, under six years free.

Your AP Master... **Clive Nichols**



Clive is one of the UK's most respected garden photographers. With more than 20 years' experience, Clive's images have been published in numerous books, calendars and magazines. As well as being one of AP's *Photo Insight* experts, Clive runs regular workshops for the Royal Horticultural Society and is a judge for the International Garden Photographer of the Year competition. For more information visit www.clivenichols.com.

The AP readers...



Trish Auciello

Trish, 54, lives in Lincolnshire and uses a Nikon D90 with 10-20mm, 18-105mm and 70-300mm lenses. She bought her first DSLR two years ago and enjoys photographing a wide variety of subjects, including nature. To see more of Trish's images visit www.flickr.com/photos/noblebird.



Jenny Johnson Burrows

Jenny, 34, works as a software developer and lives in Middlesex. She uses a Nikon D300 with an 18-200mm and a 60mm macro lens. 'I enjoy taking pictures of details we don't normally notice,' she says, 'and using motion and a shallow depth of field to create abstraction'. Visit www.jennyburrows.co.uk to see more of her images.



John Baker

John, 50, lives in Teignmouth, Devon, and uses a Canon PowerShot G11 with various lens attachments, including a 21mm adapter. 'I got in close and looked for unusual shapes and textures,' says John. 'It was fun to share a day taking pictures with other photographers.'



Gordon Nesbitt

Gordon, 47, lives in Exeter, Devon. He uses a Nikon D700 with an 8mm fisheye and a 12-300mm lens. 'It was interesting working to a brief and a challenge photographing the garden as a whole,' says Gordon.

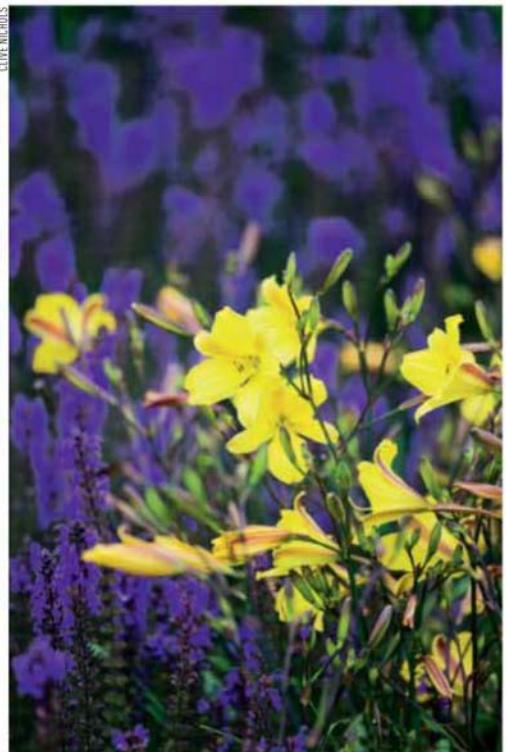
CLIVE NICHOLS



CLIVE NICHOLS



CLIVE NICHOLS



Combining colour

CLIVE encouraged the participants to think carefully about how they were using colour in the frame. 'Try combining complementary colours, which are those that are opposite each other in the colour wheel (see right), such as purple and yellow,' says Clive. 'As you are framing each shot, move your camera and notice how the amount of each colour changes in the frame. The aim is to create images with a sense of balance. Be selective in how many colours you include. Too many conflicting colours will lead to images that are busy and cluttered, while not enough variety will leave your images mundane.' You



could try combining colours that are next to each other on the colour wheel, such as yellow and green. These are known as analogous colours and when handled correctly can be just as effective as complementary colours.

'The wonderful thing about the hot garden is that it has been purposefully planted with flowers that are vivid and bright,' says Clive. 'The flowers are at the warm end of the colour spectrum, so no matter which direction you shoot, you'll be able to find a combination that is bursting with colour. Look for areas where the flowers are densely planted as this creates images with intense colour. There is also a lot of variation in green plants, so try finding ways to combine texture and pattern.'

Composition



Viewpoint and shooting angle

GARDEN photography is about creating a mood,' says Clive. 'In any scenic view you want to capture the essence of that particular garden. You can do this through colour, but also by the shooting angle you choose.'

Clive suggested the readers try photographing across the flowerbeds from an angle rather than straight on to avoid flat and lifeless images. They photographed from above by standing on a low wall and angling their cameras downwards onto the scene. Using an elevated viewpoint meant the photographers could include more of the scene in their images.

Conversely, a low angle can be very effective in creating an unusual perspective, as Jenny's image here shows. By zooming in using her wideangle telephoto zoom and crouching down low, she gives the impression of being among the flowers; the viewpoint is as an animal might see the garden, looking through the foliage.

Tight cropping

CLIVE suggested using a telephoto lens to cut out superfluous greenery and intensify the scene. 'On an overcast day I reach for my telephoto lens first,' he says. 'Using a wideangle lens for garden scenes tends to include a lot of sky, which is fine if the sky is interesting but not so desirable on an overcast day like today. It's better to cut out the sky completely than have a mass of grey in your image.' The readers tried where possible to avoid including the sky and often successfully filled the frame with flowers (see Trish's image left and Gordon's image below). 'Using a telephoto lens gives the garden the appearance of being full of flowers,' says Clive. 'Coming in close creates impact and by filling the frame you'll create images that are bursting with life. Make sure the flowers you photograph are not damaged as this will spoil your composition', he adds.



Framing and perspective

THE WAY an image is framed determines its impact on the viewer. Consequently, when confronted with a sea of flowers, you have to be selective in what you include in the frame. Try using objects in the frame as 'stepping stones' and build up the composition in layers. For example, you could try framing your shot so you have a plant in the bottom left corner that leads to a bush and finally a cluster of trees in the background. Paths make great lead-in lines so see if you can use these in your composition. Creating 'a frame within a frame' is another useful technique, so think about how you can use formal

structures such as arches to frame subjects and imply depth.

Another technique the readers tried was making the most of foreground detail. In John's image (far right), the yellow roses loom large in the foreground and the frame is filled with flowers. The result is an image that draws the viewer into the scene. The eye notices the three roses (1) and is led through the scene (2) via more roses (3) and foliage to the thatched cottage in the distance (4). Using a wideangle lens for close-up shots is a good way to distort perspective and can be very effective.



'It may sound surprising, but sometimes including people can result in interesting compositions'



Objects and people

IT IS not just flowers that are found in gardens. There is a whole host of other garden ephemera, such as benches, statues, water features, wheelbarrows, garden sheds and plant pots, to name just a few, that can be used to set the scene. When used creatively, these can be an exciting addition to your images. Look for visually interesting features and experiment by photographing them from a variety of angles.

It may sound surprising, but sometimes including people can result in interesting compositions. In John's image (above), he makes a gardener his subject and in doing so creates a lively portrait. Try making a feature of passers-by rather than fighting to exclude them. Meanwhile, in Clive's image (below), a bench becomes the centre of the composition. Surrounded by flowers, it is transformed into a compelling image.



Going graphic

WHEN we think of gardens in bloom it seems only natural to capture the array of foliage in all its colourful glory, but black & white can be an equally effective medium for garden photography providing you use it carefully. So what features make a good monochrome image? First, a variety of shape and form is necessary. Try switching your mindset to black & white as you are shooting and notice shapes that would work well converted to monochrome. In Gordon's striking image (above), he uses symmetry to great effect. Breaking the 'rules' of composition, he frames his shot so his subject is in the centre and slightly tilts his camera to guide the eye into the scene. Conversely, John uses curves to imply movement (right). Look for scenes with a varied tonal range and try to think in terms of light and shade, rather than colour.

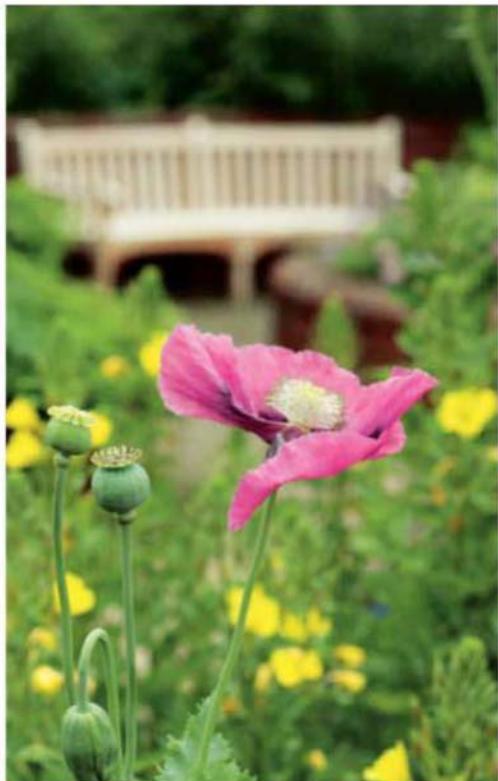


'Black & white can be an equally effective medium for garden photography providing you use it carefully'



Other abstracts

CLIVE encouraged the readers to look for texture, patterns and shapes, and explained how they could frame their shots to maximise the artistic potential of these elements. A technique he encouraged the readers to try was choosing a fixed point of focus and moving the camera while using a slow shutter speed. This blurred the images, which led to some creative compositions (see right). You could also try using a fisheye lens. Gordon turns a canopy of leaves into a dynamic wheel of shrubbery (see above) when shooting upwards with his fisheye lens.



Depth of field, aperture and shutter speed

CLIVE advised working in aperture priority so the photographers could control their depth of field. On an overcast day like today apertures of f/11, f/8 or even wider were necessary. 'When there is a lot of wind it's advisable to use larger apertures to give faster shutter speeds,' explains Clive. 'You want to aim for shutter speeds of 1/125sec or 1/250sec, which should be fast enough to freeze movement. I normally shoot at ISO 100 to ensure the images are high quality, but if there is a lot of wind I'll increase the ISO setting to

ISO 200 or 400 to give a faster shutter speed.'

Clive encouraged the readers to experiment with depth of field to direct the eye to different parts of the frame. In one image (above left) Jenny uses a large aperture to blur the background and focuses on the poppy. In another image (above right), she throws the foreground out of focus, encouraging the viewer to look through the scene to the sculpture. Experimenting with your point of focus and depth of field in a similar way can help to create images with a dynamic edge.

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. The experts are **Lee Frost** (landscapes), **Brett Harkness** (portraits), **Paul Hobson** (wildlife) and **Clive Nichols** (gardens). This is Clive's second Masterclass, and he will appear again in December. Paul will appear in September, with Lee appearing in October and Brett in November.

If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which Masterclass you would like to attend and make sure you include your name, address, email address and daytime telephone number in your application. Each participant will be able to use his or her own camera, lenses and other equipment.

The annual **RHS photographic competition 2010** is open for submissions until 31 August 2010. To find out how to enter, visit www.rhs.org.uk/Competitions/Photo-competition.

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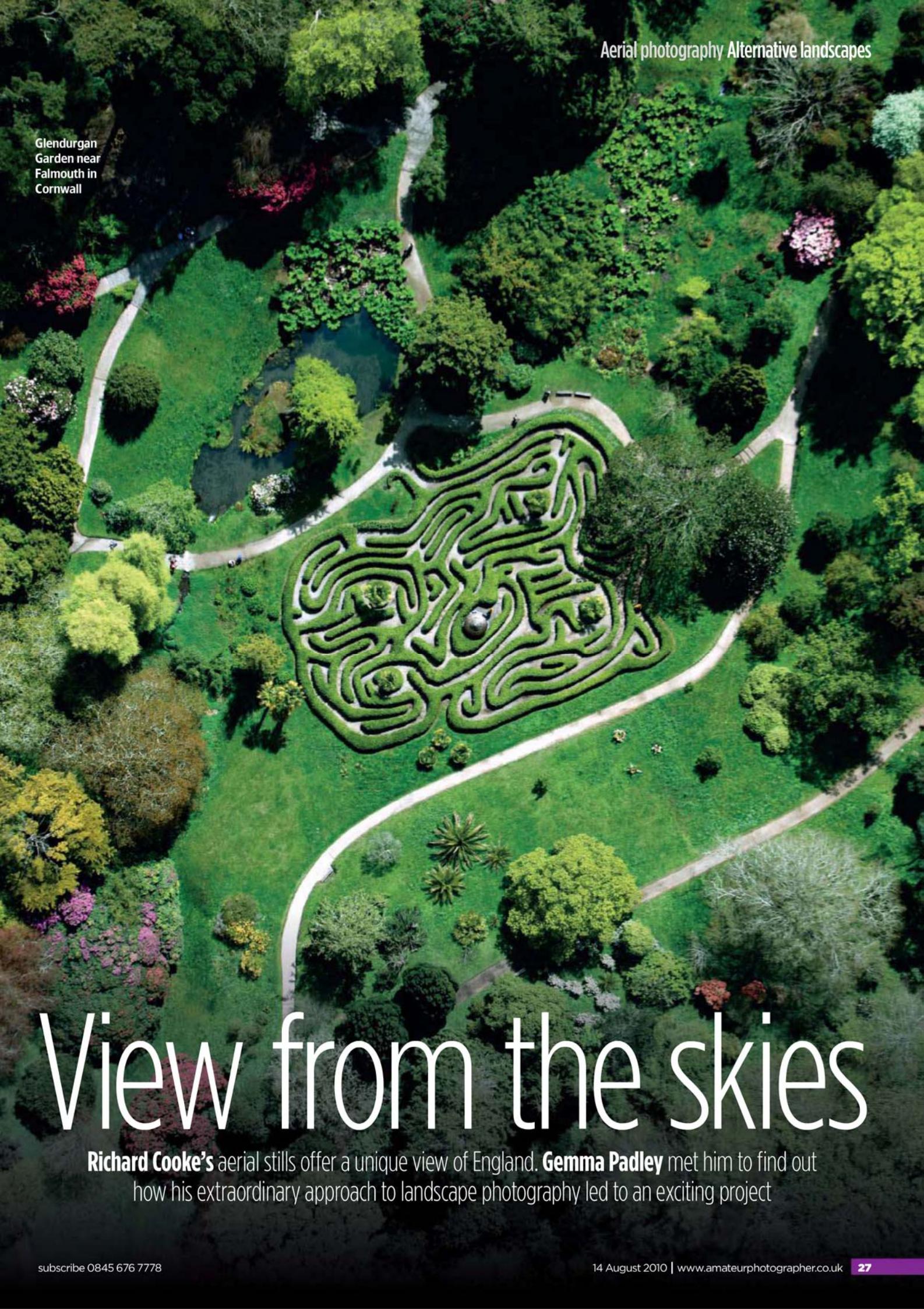
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Glendurgan
Garden near
Falmouth in
Cornwall



View from the skies

Richard Cooke's aerial stills offer a unique view of England. **Gemma Padley** met him to find out how his extraordinary approach to landscape photography led to an exciting project



HAVE you ever dabbled in aerial photography? Perhaps you've caught a glimpse of cobalt-blue seas and mountainous landmasses from an aeroplane window and taken the odd snapshot. However, hiring a helicopter and leaning out of it thousands of feet above sea level is a different ball game altogether. One photographer who thrives on the thrill of flying close to the wind is action and location aficionado Richard Cooke. Having specialised in military subjects for many years, Richard pioneered a unique

air-to-air technique to photograph the Red Arrows, the RAF's aerobatic team, and numerous fast jets such as Harriers, Jaguars and Phantoms. He also has a wealth of experience in aerial photography.

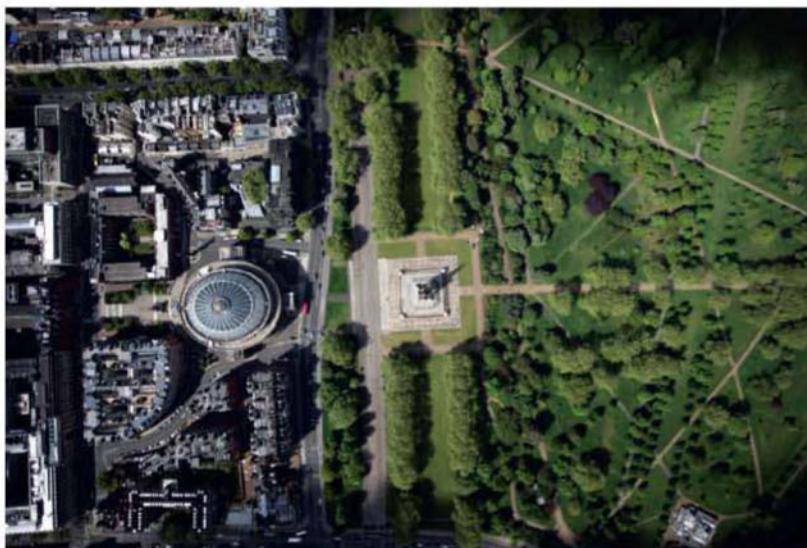
Last year, Richard was commissioned to produce a series of aerial images for a TV commercial for Enjoy England, the official website for tourism in England. The aim of the campaign was to showcase the beauty of England and the wealth of leisure activities on offer. In the video, vertically shot stills images are overlaid on top of one another

A steam train hurtles through the Sussex countryside

to produce the appearance of motion. Every frame from the commercial had to work as a standalone image that could be hung on someone's wall. For this reason the commissioners wanted a stills photographer for the shoot and Richard, with his extensive experience in aerial photography, came on board. 'The creative team who were producing the video had the initial idea, but I was responsible for producing the individual stills,' says Richard. 'They asked me if I could produce a series of aerial images that they could make into a film.'

Richard's first air-to-ground photograph was for a specially commissioned Millennium stamp. A series of coastline stamps for Royal Mail followed in 2002 featuring aerial views of beaches, swirling water and a castle. 'Inventions have played a big part in my photography,' says Richard, who lives in Northamptonshire. 'For the stamp images I made a transparent template with the Queen's head, price and zigzagged edge in black, which I attached to the viewfinder on my camera. Whenever I was composing a shot I could see how the image would look as a postage stamp.'

The Enjoy England project was a natural extension of Richard's previous air-to-ground aerial work. There was a considerable amount of preplanning, during which Richard and the team brainstormed ideas for possible themes and locations. They came up with ideas such as a steam train thundering through the Sussex



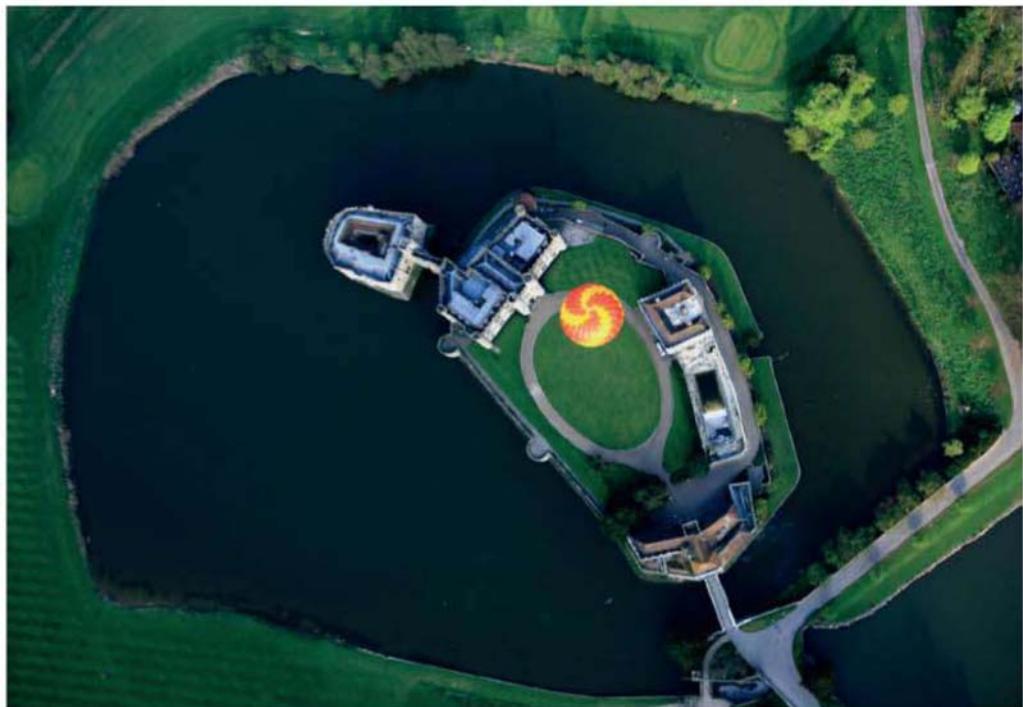
The Royal Albert Hall in Kensington, South London

countryside (see left), a maze in subtropical garden Glendurgan in Cornwall (page 27), a surfer catching a wave in Fistral Bay, Cornwall (below), and a hot-air balloon taking off over Leeds Castle in Kent (right).

'We threw lots of ideas around that we thought would work well and put together a short list,' explains Richard. 'Then it was a matter of co-ordinating the locations.' Shooting for about a month, Richard and the team tried where possible to choose locations based on their proximity to each other to minimise the hire cost of the helicopter. 'We were working to a tight schedule and moved from one end of the country to the other in really short timescales,' says Richard. 'We couldn't afford to have bad-weather days, but they did happen!'

A key challenge Richard had to overcome was finding a way to look directly down while taking a series of shots. 'I needed to be able to look downwards in a controlled way that would allow me to fire off several shots,' he explains. 'It's easy to take oblique shots from a helicopter, but it's very difficult to take them looking straight down. Most helicopters that are affordable to hire have skids that get in the way so you have to ask the pilot to bank when you want to take a shot. I couldn't do that on this occasion because I had to be able to take several shots of each location in quick succession.'

An Agusta 109 helicopter with a retractable undercarriage provided the solution and Richard was able to kneel on the floor of the helicopter with the door open and, wearing a harness, lean out over the side. With his camera around his neck and fastened securely to the inside of the helicopter, Richard positioned himself so he was looking down, making sure that nothing fell out as he was shooting. 'If you drop something you stand a chance of killing someone,' says Richard. 'Consequently, you have to make absolutely



Hot-air balloon taking off above Leeds Castle near Maidstone in Kent

sure everything is secure. If I needed to change a lens, for example, I'd come right back inside the aircraft.'

Vibration from the helicopter was a key obstacle and to minimise camera shake Richard avoided coming into contact with the sides of the helicopter.

Flying at 2,000-3,000 feet above ground, precision and timing were crucial. Working in a much more tightly controlled way than for his previous aerial work, Richard spoke to the pilot via intercom and asked him to hover when he was ready to shoot. 'Everything was extremely tightly co-ordinated,' Richard explains. 'For the Leeds Castle shot, for example, we had hired the hot-air balloon so I was in radio contact

with the person flying it and told him when to launch. We had to make an awful lot of arrangements, such as co-ordinating with the steam train timetable.'

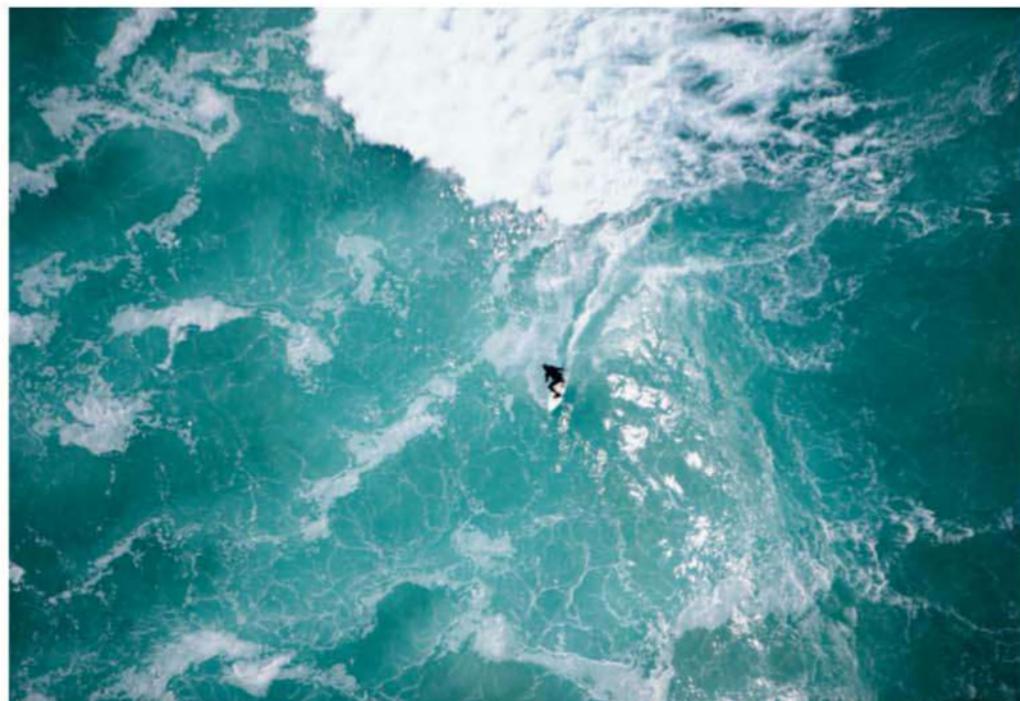
Selecting his camera settings manually and using shutter speeds of 1/1000sec and an aperture of f/4, Richard had with him a selection of zoom and fixed-focal length lenses, including an 80-200mm zoom optic that he used with a Canon EOS-1Ds Mark III. He also had a spare camera body in case anything went wrong. Rather than saving his images to a memory card, Richard's camera was tethered to a laptop so he and the team could see the images immediately.

'You can't use automatic exposure when shooting down from a helicopter,' says Richard. 'The pictures will always be overexposed because the in-camera metering system is generally looking for a mixture of sky and subject. When there isn't any sky the camera tries to expose as if there is. To combat this I made sure I was 1 stop underexposed.' Taking his shots individually rather than using a motordrive, Richard focused his images manually to avoid the risk of the lens roaming.

Richard looked for striking colours, shapes and patterns, and his images have a graphic appeal – every shape is meticulously placed in the frame. 'As a photographer you are always looking for something unexpected, or surprising,' he says. 'Shooting aerial photography is a highly pressurised job but it's a fantastic experience and I always feel privileged to be doing it.' 

To see the video visit <http://www.enjoyengland.com/your-england/enjoyenglandtv/tv-advert.aspx>

To see more of Richard's images visit www.richard-cooke.com



DIY AERIAL PHOTOGRAPHY

Clearly, most photographers don't have access to a light aircraft or helicopter, so Richard Sibley shows you how to have a go yourself with just a few balloons and some helium

AERIAL photographs are fascinating because they offer a perspective of our world we rarely get to see. Hot-air balloons, airplanes and helicopters obviously aren't very easy to come by, so it is only on very rare occasions that photographers have the opportunity to take pictures at high altitudes.

All that is about to change as the technical team here at AP, inspired by a conversation about how many helium balloons it would take to lift a camera, came up with an intriguing, though somewhat Heath Robinson, solution.

THE THEORY

As is well known, helium is lighter than air, which is why helium-filled balloons float upwards. As an average helium-filled party balloon can lift a weight of around 7g, depending on atmospheric pressure, with enough balloons it would be feasible to launch a compact camera into the air.

GETTING AIRBORNE

Attaching the camera to the balloons was the first problem I encountered. To keep the weight down I used a piece of foam board to support the camera, with a hole cut out for the lens. I then placed a clear plastic bag over the back of the camera and taped it to the foam board to hold the camera in place. I punctured a hole in each corner of the foam board platform, through which I threaded cable ties. A fifth cable tie was then looped around the four corner ties to bring them all together. The balloon strings were tied to this central cable tie, as was the camera strap for added security, and a pair of kite strings.

It took 39 helium balloons to lift the camera off the ground – more than I had expected – due to the combined weight of the foamboard, memory card, cable ties and plastic bag, as well as the balloon and kite strings.

SETTING UP THE CAMERA

The interval timer was set to its minimum time between shots, which in the case of the Nikon

Coolpix S200 was 30secs. Ideally, I'd have liked a shorter period between images as the balloons can quite quickly change direction and you find that the camera is no longer where you want it to be.

Camera shake is also a problem so it's best to fly in bright conditions, and use the camera in landscape mode to make sure the images are correctly focused.

IN FLIGHT

On a still, windless day, the camera and balloons rose quickly to a height of around 30m, but on a windy day it was extremely difficult to get the camera airborne, as the balloons just blew sideways.

Another salient issue is where to photograph. Like a kite, areas with wide, open space are best. Bear in mind, though, that if the camera is pointing directly down you'll just be taking

pictures of the ground, so tilt it slightly to photograph a larger scene.

Make sure to watch out for telephone and power lines. Also, I'm sure you don't need reminding that certain areas are rather sensitive and should be avoided altogether. For instance, an airborne camera floating over the top of the dunes at a nudist beach probably won't go down too well with the clientele.

THE RESULTS

The experiment produced some interesting results. However, not being able to compose or frame my images, along with a difficulty in positioning the sometimes-wayward balloons, meant that the pictures were somewhat hit and miss in quality.

For more consistent results I'd probably need a DSLR, Wi-Fi transmitter, bigger balloons and a lot more helium! **AP**



The camera was covered with a clear plastic bag and secured with tape to a piece of foam board. Cable ties were used to attach it to the balloons and kite strings. This allowed me to launch the camera to a height of nearly 30m



THE CAMERA

The problem with picking a compact camera is finding a method of triggering it. With a larger DSLR or micro-system camera, it is possible to use a radio remote release to trigger the shutter, but this would require a lot of balloons.

The solution was to find a compact camera with an interval timer. Although the intention was always to bring the camera back down to earth safely, we also needed a camera that wasn't too expensive. In the end we used a Nikon Coolpix S200, which features an interval timer mode and has the added bonus of being quite light, weighing around 165g including the battery.



SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

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Taken to the extreme



I'M ON THE BEACH at Broadstairs in Kent and the evening light is going to be good. My timing is right and the view is clear, yet panic is creeping in because I haven't found a composition that works and the light is swiftly nearing its best.

The problem is that while the town is twinkling with lights and the sky is going an ever-deeper shade of blue, no matter where I stand I can't make the image work compositionally. The scene is so wide that even if I could cram it into a wideangle lens, the vast, featureless expanses above and below the horizon will cause the shot to fail.

In the end, rather than waste the light, I opt to shoot a series of images starting way out to my left and finishing far on my right – a scene far outside the 1:3 aspect ratio of a normal panoramic image.

Later, after stitching my images together in Photoshop, I do a double-take. I have produced a strikingly long and thin panorama. I also realise this was the only way to have captured the vast width of a scene like Broadstairs, which had little going for it above and below the horizon.

WHAT WORKS

The extreme panorama is a format for scenes where the most interesting feature is the breadth, rather than depth, of the



Above: Pont Bénézet, Avignon, France. Shot at dawn, all the action was concentrated on the light falling on the bridge. To have gone any further left would have detracted from this point of interest so I left it in a regular panoramic format
Nikon D200, 17-50mm, 1sec at f/5.6

elements before you. Even then, the normal panoramic aspect ratio of 1:3 is going to cover most situations, so you have to be sure that your scene has enough points of interest from left to right to warrant going wider.

The key here is aspect ratio. This is the defining feature of an extreme panoramic. It's not solely about a wide angle of view, but what you can compose into a picture that has an aspect ratio of 1:4 or more.

For instance, my shot of Broadstairs (second from top) was taken at 28mm in landscape format on my tripod. The angle of view of this picture is about 180°. Contrast this with my shot of a sunrise from the Isle of Skye in the Inner Hebrides (bottom, page 33), where you'll notice that the aspect ratio is also very wide, but as I shot this series of images with a 400mm lens the angle of view is about 40°. So, in short,

they have a similar aspect ratio, but a very different angle of view.

SPOTTING THE POTENTIAL

My overriding principle of composition for an extreme (or traditional) panorama is that, for the picture to be a success, it must not run out of things to say for itself. It cannot have vast areas of empty space just to make up the rest of the picture. If you see this happening as you compose, it's probably best to stick to 35mm format.

So what should you look for? Well, if you look at my shot of Ramsgate Marina in Kent (see top), this has a nice beginning and end. You could crop in from the right, but you'd lose perfectly good material. Cropping in from the left would forfeit a logical finish to that side of the image where the marina ends and the sea begins.



What do you do when you have a striking scene, but the sky and foreground are dull? Go ultra-wide and try an extreme panoramic image, says **Alex Hare**

Above: Ramsgate, Kent. All the points of interest were across the field of view here as the sky above was fairly flat and the water below was empty and featureless. Ten pictures were shot in landscape format

Nikon D200, 17-50mm

Below: Broadstairs, Kent. Ten pictures shot in landscape format, cropped to remove the 'tilt' caused by not having a level camera in the soft sand underfoot

Nikon D200, 17-50mm, 4secs at f/5



Left: Isle of Skye.
I concentrated on the pattern of light and the distant hills by shooting into the far distance. This meant I had less need to overcompose as there would be less curvature in the images from right to left in the final stitch. Nine images shot in landscape format

Canon EOS 5D Mark II, 200mm, 2x converter

Also, there is very little of interest above and below the town and fishing boats. I had a fairly boring sky and acres of open water, so the long, thin aspect ratio of an extreme panorama was perfect in this situation. By filling it with everything of interest from left to right and cutting out the majority of the sky and foreground, the picture has much more interest than a traditional format that includes the empty sky and foreground.

GETTING IT RIGHT

Apart from your tripod, the most essential piece of kit for this type of shot is a spirit level. It's vital that you first make sure your tripod is flat on the ground and then, once your camera is mounted, that it is level. By placing so much emphasis on the horizon in these pictures, any unevenness will ruin the shot. If your tripod or camera is at a slight tilt,

the final stitch will show the picture sloping alarmingly up or down. Trying to rotate and crop to correct this will leave you with very little picture to show for your trouble.

Next, make sure your camera is set to 'manual' so you have complete control over your ISO, white balance, aperture, shutter speed and focus settings. Each image will be slightly different from the last and without fixing these settings your camera is likely to make minor adjustments to any one of them. In doing so, the ability to stitch them together accurately will be seriously hampered and you will probably see uneven tones, banding or even a failure to merge the data from the pictures together.

Once you've settled on your chosen composition, always try to 'overcompose' the scene by setting your lens a little bit wider than it needs to be to take in the height of

the scene. The reason for this is that the closer you are to your subject, the more 'curve' or distortion you will see in the final stitch and the more data you will need to play with when it comes to cropping in order to end up with a straight-sided panoramic. When stitching, this 'curvature' is reduced the further away you are from your subject.

Try to get into the habit of shooting your series of images from left to right. When editing, you will then find it easier to spot 'the one' on your computer if they are already broadly in order. Finally, keep your tripod's rotation lever loose so you can move the camera across the scene smoothly. You may have exposures of a few seconds, so move quickly from shot to shot before the light levels change too much between frames. As with any stitched shot, be sure to overlap by up to half to ensure a good blend later. **AP**

Model life

Using only spices and other common household products, **Matthew Albanese** recreates the natural world on a coffee table in his living room. He tells **Jeff Meyer** about his passion for precision



WHEN bored at work, most of us seek solace on the internet and wonder to ourselves just what people did during their lunch hours in the days before it was invented. Others, like Matthew Albanese, flex their creative muscles.

A web photographer by day for the US luxury department store chain Barneys New York, Matthew is used to getting in close to capture detail on a smaller scale than most photographers. Yet shooting close-ups of small gadgets gets boring after a while, he admits. 'One day I discovered a tub of paprika in our studio and began spreading it out and shaping it on the tabletop that I used for photography,' he says. Eventually he noticed that it looked like the surface of Mars – and then an idea took hold.

Gathering all manner of household items, Matthew began experimenting with methods of recreating the natural world. Inspired by photographers like Gregory Crewdson, Matthew is dedicated to precision when constructing alternative realities, taking time to build his models in a way that affords the viewer a forced perspective.

'I give myself one month from inception to shooting the final result,' says Matthew. 'Before I even begin building a model, I have it all mapped out how it will work. The models have to be built so they're smaller

in the background and larger in foreground. Perspective is very important to making the image look real.'

'All my ideas are based on emotion,' he adds. 'My starting points are never other photographs or anything I've seen. Usually it's a feeling I've had or a song lyric that for some reason evokes an image in my head.'

Mathew's first step in the process involves meticulous research. 'I print out about 50

pictures of tree species or examples of how ice interacts with light and use these as a guide as to how I should build the model,' he says. 'Each element in my image is individually researched, and sometimes I have to test individual items, such as trees or clouds, before putting them into the scene. This usually happens if it's a model that I can shoot only once, such as a waterfall or burning room, where I only have

This Martian scene, made from paprika, was Matthew's first model landscape



Matthew's shot of the aurora borealis was made using Cellophane to colour the light

one chance to take the picture.'

While the construction process varies, Matthew tries to keep it as straightforward as possible. He aims to build his models, which are about 4ft deep and 2ft-3ft tall, in one piece, but sometimes circumstances dictate that he build the sky first and shoot that, then build a foreground and shoot that, and finally the middle and backgrounds. This was the case, for instance, with his image of a forest fire that stretched to nearly 6ft tall. He then stitches these images together in Photoshop, but that's the extent of his use of the software. Even common adjustments, like brightness and contrast or matching the lighting in the sky and foreground when stitched together, Matthew makes certain he gets it right in-camera.

'Sometimes I take up to 1,500 shots of my model trying to get it right,' he says. 'Matching the lighting is one of my big obstacles. I don't do this in Photoshop; I go back to the model to do it, otherwise the illusion breaks down. I find Photoshop tends to flatten things and your eye doesn't want to linger as long. I'd rather get my hands dirty in my studio.'

At other times Matthew will find that he has the scene lit in a certain way, but because he originally envisioned shooting from a particular angle, the light may not fall



Matthew cooked sugar to create the ice for this Arctic scene

'My starting points are never photographs or anything I've seen. Usually it's a feeling, or a lyric that evokes an image in my head'

in the right places when seen from that view. So there are lots of adjustments to be made throughout the process. 'Strangely, though, whenever I break away from my original ideas and it doesn't work, I always go back to my original idea,' he says. 'Something else I find interesting is that with each model I learn something new – a new technique, a new material, a way the light reacts – and then I add these to the mix in my next piece. I am basically trying to outdo myself every time. I have a lot of ideas that would be easy to do, but I am trying to incorporate everything that is shocking and surprising.'



VOLCANO

MATTHEW'S image of a volcano is mostly an illusion, he says. Built on a glass coffee table, Matthew positioned the lighting underneath the glass, about 5in below. On the tabletop he sculpted tile grout, sprayed it and let it dry and crackle. Next, he put a light bulb in the volcano and hung cotton from ceiling, which the light shines through to make fire.

AP readers can see more of Matthew's work on his website at www.behance.net/MatthewAlbanese/frame. Or you can visit his fan page on Facebook page at <http://tinyurl.com/strangeworlds> for up-to-date information on his projects



about this type of photography.'

Matthew also uses a 'junk' camera as he builds his model to get an idea of how it will look when finished. It gets messy very quickly in his studio (a tabletop in his living room), so he keeps his Canon EOS 5D Mark II as far away as possible.

Despite how elaborate his dioramas appear, Matthew spends very little money when putting them together. His cheapest landscape has cost him a mere \$20 (about £13) and his most expensive ran to \$150 (about £96). His materials are all common items like spices (great for creating soil and hills) and Brillo pads (used for treetops and shrubbery) that he either finds at home or can pick up cheaply in a shop.

'I use a lot of particulates – powders that are lightweight, but can be held together easily when wetted,' he says. 'I use a lot of tile grout, which is probably my most versatile ingredient. It is extremely fine and lightweight, and it dries rock hard. You can also shape it. I use it for a multitude of things, including hills and rock formations. Meanwhile, cotton wool can be used for clouds, fire and texture.'

Matthew's lighting isn't overly sophisticated, either. He uses simple slave flash units and household light bulbs as his primary sources, which he then often reflects off tinfoil or diffuses with umbrellas. Sometimes he uses Cellophane to colour the light, as he did when creating an aurora

With two months build time and lots of cooked sugar on tin foil, Matthew regards 'DIY Paradise', below, as the most difficult model he's created



borealis (for which he also used some theatrical fog from a party supply store shot against a black curtain). 'Very simple and inexpensive is my goal,' he says. 'I'd rather put my time into the positioning of the materials than sourcing them.'

Matthew typically shoots as wide as possible, at around 10-14mm, but he also likes to use a 50mm prime lens. 'With a longer lens I have to move away from the model, but I'm more confident that I'm getting it right when I'm up close.'

Generally, Matthew shoots at a downward angle because it forces perspective. For this to work, everything must be in focus, so he sets his aperture to ensure maximum depth of field. Likewise, he keeps his exposures consistently long to give time for elements like smoke and fog to fill the spaces in his frame. Long exposures also help in creating waterfalls, for which he simply sprinkles salt that blurs together in the end result.

'It's all about experimentation,' he says. 'You have to have patience to find the proper angles and get the right measurements of light. I use both my eye and a ruler, and being a product photographer certainly helps. I know how things will look through a lens, particularly small things. Often people will walk in to my studio and see what looks like a pile of rubbish on a table, but then I'll guide them round to look through the camera and they see what I see.' **AP**



TENDING THE FIRE

THESE images show how, by carefully angling warm lights at plastic he hung in the background, Matthew was able to create the effect of a forest fire. To create the trees he used Brillo pads and sticks, while the water is made of cooked sugar. He hung cotton balls on fishing line from the ceiling, which reflect the light and appear as bursts of flame in the image.





**EDITOR'S
CHOICE**

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What a really striking image. The clash of hot and cold colours, along with the hard and soft surfaces, give a great sense of the harshness of the environment. There is a real depth, too, and detail from front to back. Well done, Joshua

Franz Josef Glacier

Situated in the Westland National Park on the west coast of New Zealand's South Island, this dramatic glacier offers many photographic opportunities: a bright red boulder is ideal foreground interest, for example

Nikon D80, 20mm, 1.6secs at f/22, ISO 100, tripod, remote cable release, polariser, soft ND grad filter

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ReaderSpotlight



Joshua Day North Devon

Joshua, 21, was given his first camera for his 14th birthday and started taking pictures of surfers and breaking waves. 'No two waves are the same,' he says. 'Being able to capture that unique moment is what hooked me on photography. Since then I have never stopped chasing that perfect light – light that creates a distinctive moment across the landscape and, like a breaking wave, is never the same again.' For more of Joshua's images visit www.joshuadayphotography.co.uk.

Misty sunrise

1 In this image of Baggy Point in Croyde, North Devon, Joshua stitched three images together to create a panorama. Nikon D80, 20mm, 1.3secs at f/22, ISO 100, tripod, remote cable release, ND grad filter

Sun on mountains

2 Joshua included the road in his image of Lindis Valley in New Zealand to show a sense of scale. Nikon D80, 20mm, 1/13sec at f/16, ISO 100, tripod, remote cable release, ND grad filter, 81EF warm filter



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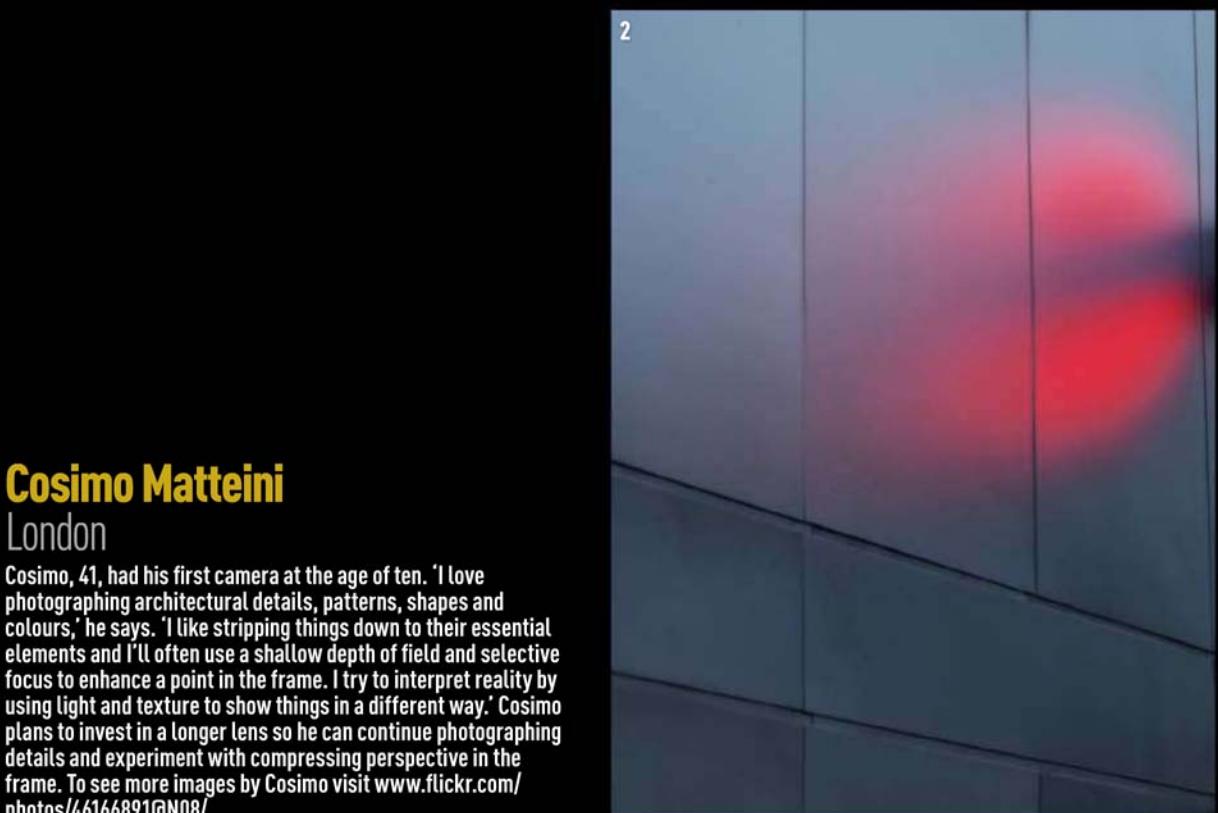
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Cosimo Matteini

London

Cosimo, 41, had his first camera at the age of ten. 'I love photographing architectural details, patterns, shapes and colours,' he says. 'I like stripping things down to their essential elements and I'll often use a shallow depth of field and selective focus to enhance a point in the frame. I try to interpret reality by using light and texture to show things in a different way.' Cosimo plans to invest in a longer lens so he can continue photographing details and experiment with compressing perspective in the frame. To see more images by Cosimo visit www.flickr.com/photos/46166891@N08/

Metallic abstract
1 The repetitive pattern of this wire mesh combined with a shallow depth of field creates an intriguing composition

Olympus Pen E-PL1, 50mm, 1/60sec at f/1.8, ISO 125

Red abstract

2 'I like the way the bright red underground logo is reflected on the metallic wall,' says Cosimo

Olympus Pen E-PL1, 50mm, 1/60sec at f/1.8, ISO 125

Repetition

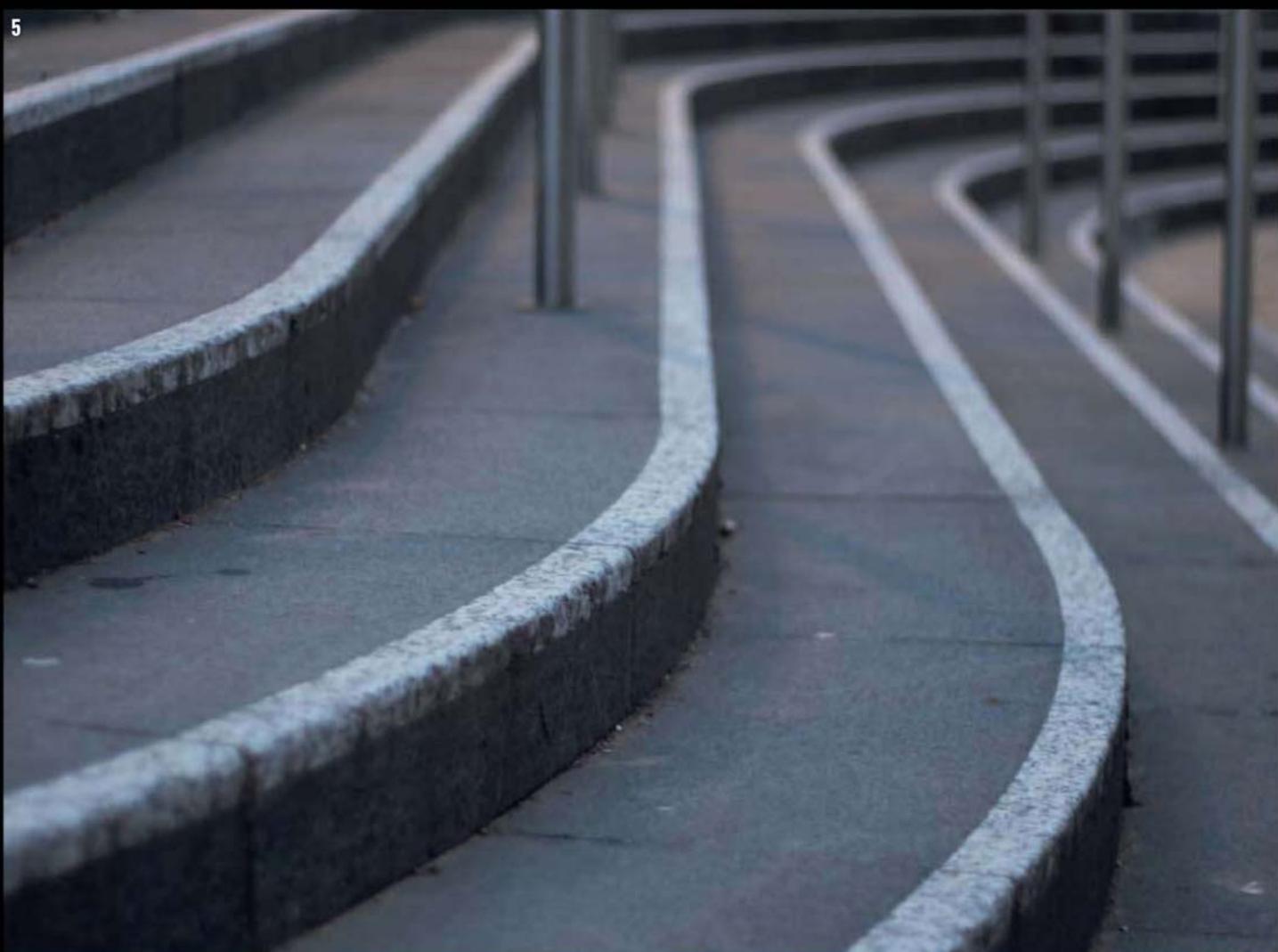
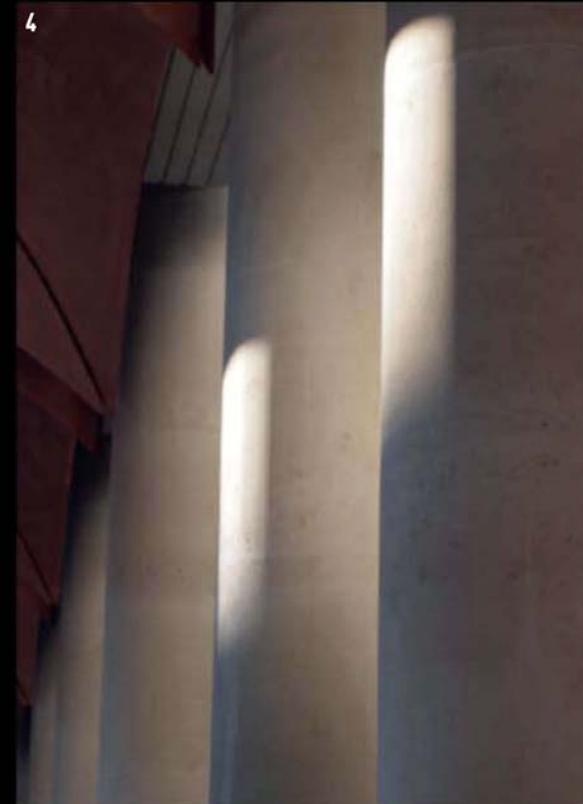
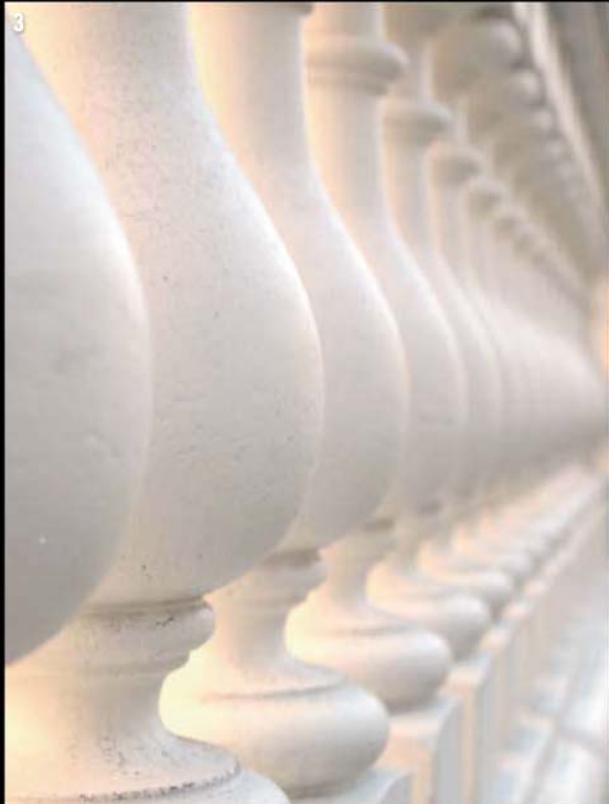
3 Cosimo comes in close on this balustrade, framing his composition so the shapes taper off into the distance
Olympus Pen E-PL1, 14-42mm, 1/320sec at f/5.6, ISO 200

Light on wall

4 Light and form are the main subjects in Cosimo's image of columns in London's Paternoster Square
Olympus Pen E-PL1, 14-42mm, 1/250sec at f/5.6, ISO 200

Steps

5 Curving lines and subtle shadows combine to draw the viewer into the image
Olympus Pen E-PL1, 50mm, 1.4secs at f/1.8, ISO 125





Adam Pibworth Hampshire

Adam, 18, realised his love of photography at secondary school. 'I love visiting locations with breathtaking scenery where I can pursue my hobby and produce beautiful images,' he says. Adam's favourite locations include Dorset's Jurassic Coast (areas such as Kimmeridge Bay and Portland) and Golitha Falls in Cornwall.

Rushing water

1 Misty white water subtly contrasts with vivid green foliage in Adam's image of Golitha Falls in Cornwall. Nikon D60, 18-55mm, 2.5secs at f/18, ISO 100

Still water

2 Adam uses a long exposure in his image of Durdle Door in Lulworth, Dorset, to render the water motionless. Nikon D60, 18-55mm, 30secs at f/11, ISO 100, tripod

Cold blue

3 Boulders at Porthcurno in Cornwall turn icy blue in Adam's early morning shot. Nikon D60, 18-55mm, 13secs at f/9, ISO 100, tripod





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AP appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**



Before



After

Jumping boy

Tim West

Canon EOS 5D, 70-200mm

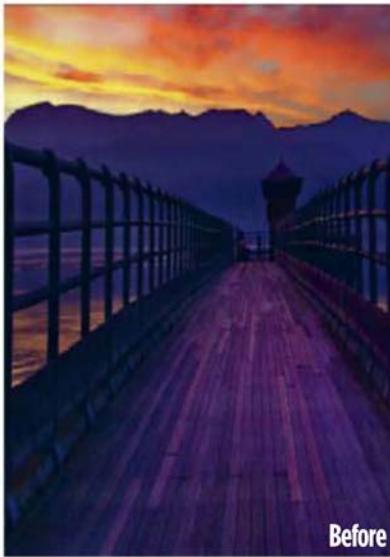
PICTURE
OF THE
WEEK

IT IS one thing to capture a decisive moment and another to create an artistic image, but when you can combine these two magic elements you end up with something special – and here Tim demonstrates just what that combination might look like. From a photographer's point of view I can appreciate the observation of the boy's shadow on the mesh, and as a viewer I see a clever double image and a fun moment.

The composition and timing are excellent, with the two subjects framed perfectly, and the backlighting creates an outline of the boy that brings him out from the rest of the scene.

When you can recognise these elements in one of your own pictures it is sometimes a good idea to lend them a little more emphasis to ensure that other, less observant, people notice them too. Here I have used a curve to boost the contrast of the scene, so that we get a much more defined differential between subject and backdrop. I've also removed the reflection on the surface of the trampoline that has created the bright distracting line along the bottom of the frame – a quick cloning job.

It's a great shot, and I am sure that Tim, and his son, is very pleased with it. And he should be, because it is very good – and that's why it is my picture of the week.



Before

Pier Paul Nickerson

Olympus E-500, 75-150mm

WE KNOW from the way that Fujichrome Velvia became the adopted film for landscape photographers that both camera operators and picture admirers like hot and saturated colours in their images. You can go too far, though, and Paul's print of a pier is a point in case. While the colours are attractive in their own right, their presence does not make the scene believable or realistic. It is a shame as the composition is actually quite nice, but we are too overcome with the colours to notice it. The print seems to have been made from a very low-resolution file too, as there are JPEG artefacts everywhere.

I can't effectively reduce the colour saturation in the print, as the colours just become distorted, so for the purposes of making something from it I've dropped the colours entirely. A green channel conversion delivered most detail and a more manageable contrast, while a heavy dose of grain has masked the burnt highlights, lifted the shadows and papered over most of the signs that the image is very low resolution. We are left with a picture that is somewhat less jolly, but now we can concentrate on the excellent composition.



After

WIN

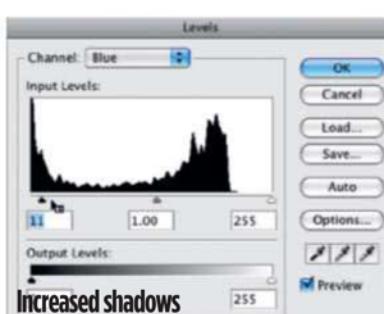
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'For such a delicate subject we have a little too much contrast, so I've added a colour layer to reduce the impact of the highlights'



Keep an eye out for distractions in the background of your images, such as this patch of light on the wall

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Advice for life

Flower Keith Chillman

Nikon FE2, 35-70mm

KEITH sent me this really rather lovely print of that classic flower-in-a-vase scene, lit with dappled light and printed on a nice art paper. What struck me first is the streaking shadows across the table, and the way what looks like bamboo leaves run up the wall while still holding a recognisable shape. The clever use of shadows, light and shade lends the flat surface of the table texture and interest.

There are, though, a couple of things I would recommend Keith change if he could. Firstly, when you realise that the flower is not real it dulls the atmosphere and the classic art element begins to wane. The stem is also a little too short for the height of the vase, so the head seems blended with the pottery – like a man with no neck. This could be solved by dropping something into the vase to rest the stem on, or even by taking a slightly lower angle to introduce some separation between the two. Compositionally, the head is too close to the edge of the frame for the viewer to be certain that it really is the subject. We need a bit more breathing room, so I've mocked up what the picture would look like with more paper between the head and the frame edge.

Another slight issue is that the well-lit flower has a bright patch of sunlight cutting through it from the background, which makes it less easy to see the shape of the head. Again roughly, I've replaced this patch of sun with shaded wall to demonstrate the effect.

For such a delicate subject we have a little too much contrast, so I've added a colour layer to first reduce the impact of the highlights, and then also to create a warmer antique feel with the sepia-esque toning. I've supplemented the toning with a warming of the shadows too – by bringing up the shadow slider for the blue channel in Levels.

I know that sounds like a lot of changes, but the basis of the picture is very good. It is definitely worth having another go at it – same vase, same light (some chance!) but with a real flower and less contrast.

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Amateur Photographer's... ICONS OF PHOTOGRAPHY ICONIC SCIENTISTS

Pioneers of photography

1771-1927

Looking back through history, it's easy to believe that just a few famous researchers were responsible for all our photographic discoveries. However, as **Geoffrey Crawley** explains, that is a long way from the truth

THOMAS WEDGWOOD

(1771-1805)

Son of Josiah, the founder of the famous pottery, Thomas Wedgwood was one of the first to tackle the commercial manufacturing problem. The Industrial Revolution had brought numerous requirements for a process that allowed any number of print images to be made from a single original, but commercial numbers could not be produced by a single artist. Wedgwood saw the laborious work of the family firm's painters decorating the pots by hand, one by one, and wondered whether it would be possible to create transfers from a single original that could be applied and fired on, allowing 'mass production'.

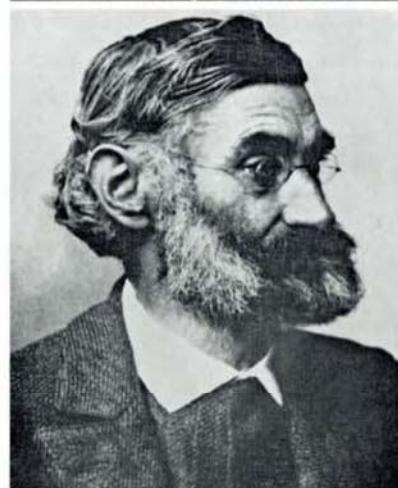
As early as 1802, he published a paper on the action of light on silver nitrate. His experiments were aided by Humphrey Davy, inventor of the miner's safety lamp. The paper contains an account of how it was possible to record tonal gradation using his technique. The images were produced by placing a transparent glass original in contact with photographic paper – a camera was not involved. However, the prints could not be fixed, and had to be viewed in the shade. This limitation remained until John FW Herschel's discovery in 1819 of the 'fixing' agents, thiosulphates.

MUNGO PONTON

(1801-1880)

Born in Edinburgh, Ponton was to make a discovery that has proved to be of great importance artistically and industrially. On 29 May 1839, he announced that 'when paper is immersed in bichromate of potash it is powerfully and rapidly acted on by the sun's rays. When an object lands in the usual

Clockwise
from top left:
Wedgwood,
Ponton, Harper
Bennet and Abbe



way on this paper, the portion exposed to the light becomes tawny, passing more or less into a deep orange according to the strength of the light.' To fix the image, it was merely washed in water to remove the unexposed bichromate. It was a discovery of great importance to permanent printing processes and photomechanical reproduction, as well as in photographic 'bi-gum' processes. Ponton lost interest in photography, however, and his name has disappeared from the photo-history books.

'Harper Bennet's discovery was the ripening of an emulsion by heat. He gave his methods free to world in a paper'

CHARLES HARPER BENNET

(1840-1927)

Harper Bennet was not one of the early pioneers, but he made an important discovery that was fundamental to the gelatino-bromide process used by every film emulsion today. His contribution was the 'ripening' of an emulsion by heat. This increased its sensitivity so greatly that he astonished friends by taking pictures by gaslight. He gave his methods free to the world in a paper published on 29 March 1878, also describing how to reduce fog. The later development of advanced and computer-controlled emulsion ripening sequences is crucial to the manufacture of today's black & white and colour films.

After his father's death, Harper Bennet sold up the family hat business and in 1894 emigrated to Australia, where he disappears off the radar.

ERNST ABBE

(1840-1905)

The son of a spinning mill foreman, Ernst Abbe became a special instructor in maths, physics and astronomy at Jena University in Germany, but in 1866 he was approached by Carl Zeiss to help design his microscopes and objectives. In 1869 he joined the Zeiss firm. The prestige Zeiss gained from his work led to Abbe being offered a partnership.

He then set out to make microscope objectives corrected for the secondary colour spectrum, which affects contrast and colour saturation. He had discussions with Otto Schott, the glass maker, and decided that new glass types were required, which Schott would make. The famous Jena glasses were the result. They were to revolutionise photographic lens designs and carry Carl Zeiss to world leadership. It was Abbe who brought Paul Rudolph to Zeiss to design the groundbreaking microscope and photo products. In 1891, Abbe deeded his entire holding in Carl Zeiss to help establish the Zeiss Foundation.

These are just four names among many who brought modern photography into being. Wedgwood took the first faltering steps. Ponton opened up the way not only for the printing industry, but also various artistic processes. Harper Bennet set the course for modern high-speed films. And Abbe's research paved the way for the camera lenses we use. **AP**

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Golla Sky camera bag

Around £20

For more information visit www.golla.com

WITH INTERIOR measurements of just 130x150x80mm, the main compartment of the Golla Sky bag has one divider and will hold an Olympus Pen E-PL1 comfortably along with either a pancake lens or a charger unit. The only other storage space is an exterior, unsealed, slip-in pocket, which is large enough to accommodate small items such as memory cards and batteries. I found the Sky bag to be very sturdy, protective and comfortable to carry due to its small size and light weight. However, the bag is very simple, offering little in terms of storage for additional items. It should satisfy the photographer looking for a stylish and protective bag to hold a compact micro-system camera with very few accessories. The Golla Sky is available in black or red. **Tim Coleman**

Amateur Photographer
Stylish and sturdy, but very simple
★★★★★

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Lomography Spinner 360° £115

For more information visit www.lomography.com

THE LOMOGRAPHY Spinner 360° 35mm camera creates panoramic photos over four 35mm frames including the sprocket holes, meaning eight exposures can be achieved using a roll of 36-exposure film. By gripping the handle and fully extending the trigger cord using the loop, the camera rotates 360° using a 'rubber band' in about 1/125-1/250sec. The Spinner has a 25mm lens with a fixed focus, and there are two aperture settings of f/8 and f/16.

With many digital compact cameras offering panoramic shooting modes and with the availability of photo stitching on various image-editing software packages, the Spinner 360° has tough competition. It is fun and offers a new photographic experience, encouraging the photographer to get creative with landscapes and quirky self-portraits. The build quality feels slightly on the cheap side and whilst Lomography products are not designed to produce sharp images, I found the lack of sharpness in places due to the rotation of the camera a bit distracting in my images. A scanning device is a necessary purchase due to the unusual negatives produced, which makes it a little inconvenient. Lomography has announced the Digitaliza scanning mask (price £25) to hold the negatives, for use with a flatbed scanner.

Tim Coleman

Amateur Photographer
Fun, but inconvenient and lacking in image quality
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Choosing a monitor

What to look for when choosing a monitor that's most appropriate for you and your photography
AP 21 August

Seagate FreeAgent Goflex

This ultra-portable hard drive is the ultimate in upgradeable 'carry anywhere' storage
AP 28 August

Budget full-frame

Playing the waiting game could save you a fortune when buying a full-frame camera. We take a look at some great options
AP 28 August

Nikon 70-300mm f/4.5-5.6 vs Tamron 70-300mm f/4-5.6

Tamron's latest lens is tested against a Nikon favourite
AP 28 August

Eizo FlexScan S2243 LCD monitor

We test this 22in widescreen monitor to see if it is suitable for enthusiast photographers
AP 4 September

Night vision

Forget daylight and choose moonlight for illumination, says **Angela Nicholson**, as she explains how shooting at night can give your landscapes a magically different look

Essential night-time kit
DSLR and lens, tripod, fully charged battery and spare, remote release (preferably with bulb timer), stopwatch if the remote doesn't have a timer, ND grad filters and holder, hotshoe spirit or digital level, torch, mobile phone

A 90sec exposure taken almost exactly an hour after sunset. A 0.6 ND grad helped hold back the sky and moon

RECEIVED wisdom decrees that the best time to photograph a landscape is when the sun is low in the sky, immediately after sunrise or just before sunset. The trouble with received wisdom, though, is that people treat it as a law and feel compelled to capture scenes only when they are bathed in low, warm sunlight.

I don't wish to denigrate those photographers who spend days hunting down the right location and waiting for the 'perfect light', but not all landscape images have to be shot in the same conditions. In fact, the perfect landscape light doesn't have to come directly from the sun. Shooting at night, when the sun is below the horizon, can result in much more interesting images. The combination of a longer exposure and more neutral moonlight gives the land a dramatically different look, while the clouds above are turned into swirls and streaks. And it doesn't require much more equipment than shooting during the day.

PREPARATION

One of the great things about shooting at night is that it gives you the perfect excuse to revisit your favourite landscapes. These are great starting points as you have probably already determined the best shooting location, focal length and composition. It's much harder to assess these things in the dark, so it's a good idea to scout out any new locations during the day, or at least before sunset. Take a camera with you and decide what focal length lenses you will need and where to place the point of focus.

Long exposures use a lot of battery power, so before you head out for the shoot make sure that the camera's battery is fully charged and, if possible, charge up a spare.

A torch is essential, and a head torch is especially useful as it means your hands are free and the light is always pointing where you are looking – just remember to turn it off when making an exposure. Handheld torches tend to be more powerful, so it may help to take one of these as well. Make sure all the batteries are fully charged.

An old white tablecloth or sheet is a useful addition to your kit bag. Unpack it first at the shooting location and spread it out before placing your bag on it. As well as offering your bag some protection from an unseen cowpat, the cloth acts as a safety net for anything that falls out of the bag. It's easy to lose a cable for a remote release or a spirit level in long grass when it's dark.

Check through the list of essential night-time kit (see left) to make sure that you pack everything you need into your camera bag. Avoid taking more than you require as it just means there's more to get lost in the dark.

SHOOTING

When shooting at night it is best to arrive at your location ahead of sunset so you can set up the camera and get organised before it gets dark. Of course, in reality this isn't always practical. In the winter the sun sets so early that most of us don't leave work before dark. Meanwhile, in the summer arriving before the sun dips below the horizon can mean waiting around for an hour or more before it gets properly dark, although there's no need to wait for this before you start shooting.

Autofocus systems become unreliable in the dark, so manual focus is the best choice. With a close subject your torch may provide enough light to enable you to focus manually with your eye to the viewfinder. However, in most

CALCULATING EXPOSURE

SET THE camera to aperture priority, open the aperture fully and take a meter reading from the most important part of the landscape. If necessary, increase the camera's sensitivity setting so the exposure reading is within the camera's shutter-speed range. Then, work out the number of stops between the set exposure and the aperture and sensitivity you wish to use, and calculate the shutter speed required at your chosen aperture. For instance, if the camera indicates an exposure of 30secs at ISO 400 and f/2.8, and you wish to take the shot at ISO 200 and f/11, there is a 5-stop difference. This example translates into 1min at ISO 200 and f/2.8 and 16mins at f/11.

TIME OF YEAR

YOU CAN shoot landscapes at night all year round. In the summer the nights are warmer and you may be able to convince your significant other that there's romance in a night-time shoot – although this may require a bottle of bubbly. On a more photographic note, the nights in summer don't get quite as dark as they do in the winter, so you can see what you are shooting more easily and exposures don't need to be as long.

In the depths of winter night comes early, so you can spend a few hours shooting and get your full quota of sleep. The frost and ice will also thicken rather than melt before your eyes as it does in the daytime. Helpfully, the chill can keep the sensor temperature down and reduce the amount of noise visible.





instances it's better to use the distance scale of the lens and set the focus to an appropriate point.

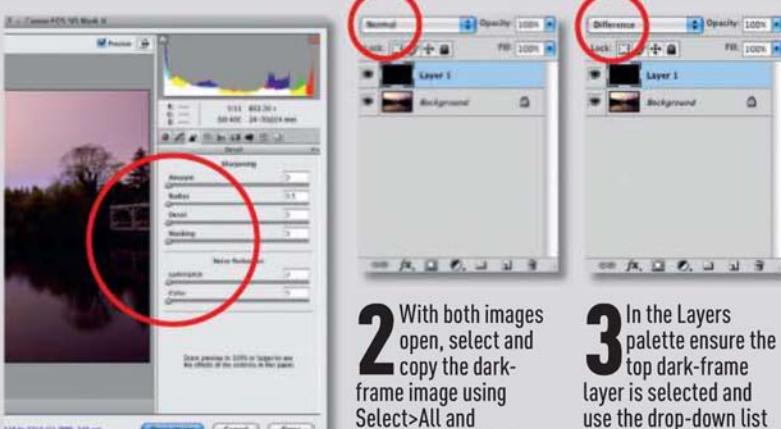
Unless the sun has just gone down, making an exposure will require the camera to be in its bulb mode, so a solid tripod and a remote release are essential. Helpfully, some remote releases, such as the Hähnel Giga T Pro wireless timer remote (£79.99), can be set to time the exposure or expose for a specific time. If yours doesn't allow this, time the exposure with a stopwatch and use the release to open and close the shutter when necessary.

Graduated ND filters are as useful for night-time landscape photography as they are during the day. Using the advice in the box on page 51, check the exposure difference between the land and the sky to determine the strength of filter that is required. I find a graduated 0.6ND filter, which cuts out 2EV of light from the sky, is generally the most useful, but a denser one can also be handy. Slide the filter carefully into its holder while looking through the viewfinder (or at the Live View display if there is enough light for it to function) and move it up and down until the graduation is correctly located on or near the horizon.

Before making the first exposure, check that the camera is level by slipping a spirit level into the hotshoe. A digital device like the Seculine Action Level (£36.75) is useful because the LED lights make it easy to see without a torch in the dark.

It is especially important to shoot raw files with night-time photography because the extra data they contain allows for greater adjustment of the image brightness, contrast

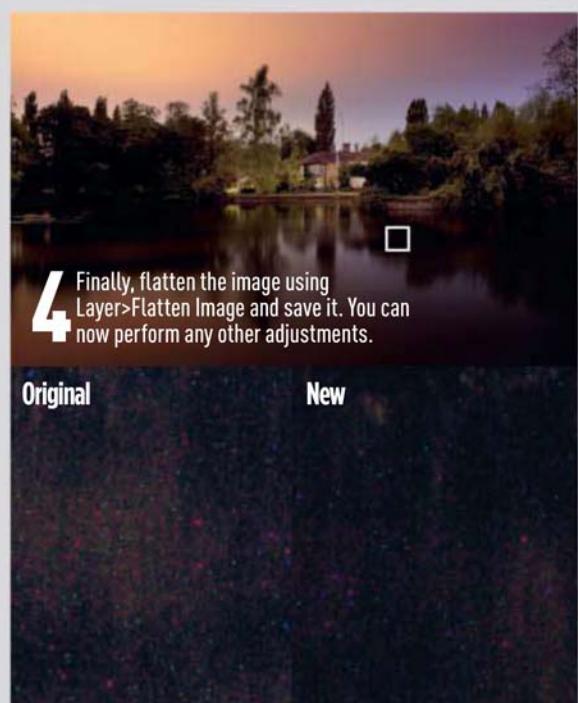
REDUCING NOISE... USING PHOTOSHOP



1 Convert the raw files for the landscape and dark-frame images using exactly the same conversion settings. I turned off Camera Raw's noise reduction and sharpening. Save the images as TIFFs to retain the maximum amount of data.

2 With both images open, select and copy the dark-frame image using Select->All and Edit->Copy (or Ctrl+A followed by Ctrl+C). Paste the dark-frame image onto the landscape image using Edit->Paste (Ctrl+V). The image will now look black, but if you zoom in, small white and coloured speckles will become visible.

3 In the Layers palette ensure the top dark-frame layer is selected and use the drop-down list in the top left to set the merge mode to Difference. The image should now appear minus much of the noise. Experiment with adjusting the opacity of the dark-frame layer as this can help mask more noise.



Original

New

and colour. Although it is still possible to bracket exposures, the long shutter times mean that the scene can change quite significantly from shot to shot as the moon disappears behind cloud.

It is good practice to cover the viewfinder during a long exposure to prevent stray light, perhaps from your torch, entering the camera, bouncing around inside and causing overexposure. If you don't have a specific cover, use a dark coat or a piece of fabric.

IN-CAMERA NOISE REDUCTION

Most cameras have a long-exposure noise-reduction system that automatically removes the speckling or patterning that is less random than high-sensitivity noise. These systems are usually very effective, but they work by recording a second black- or dark-frame exposure immediately after the shot is taken. This dark frame is captured with the same exposure time as the original image, effectively doubling the time that it takes to make each shot. While this isn't a major issue with exposures that are only a few minutes long, it can become excruciating with exposures that extend beyond ten minutes or so. It is worth doing if you can bear it, though, as it does an excellent job. Fortunately, there is an alternative option that is very useful for those first few exposures, when you want to see the image quickly to check that the camera's settings are correct.

Immediately after taking an image you are happy with that was taken without in-camera long-exposure noise reduction, put the lens cap on and take an identical exposure with exactly the same shutter time and camera settings. This dark-frame image

CHECK THE MOON AND WEATHER



AS MOONLIGHT is the light source, it's a good idea to check when the moon will be brightest. There are many lunar calendars available on the internet, but www.thelunartimes.com/Great_Britain.aspx and www.calculatorcat.com/moon_phases/phasesnow.php are two of the most useful for photographers as they give moon rise and set times as well as the lunar phase. iPhone and iPad users can also download an app such as Moon Phase (£1.19) via Apple's App Store to keep abreast of the moon's phases.

Keep an eye on the weather forecast, too. The best conditions are predominantly clear with a few wispy clouds to add a little interest to the sky.

time that the sensor is exposed as much as possible. One way to do this is to shoot soon after the sun has gone down when there is still some light in the sky and the moon is high. Use the links in the panel (left) to find out the moon's phase, rise and setting times.

POST-CAPTURE NOISE REDUCTION

Dark-frame extraction noise reduction can be performed in any image-editing package that supports layers and has a layer merging option that reveals the difference between two layers. There are also a number of free software packages available for download that can be used instead. I used Adobe Photoshop CS4 and the shareware BlackFrame NR (available from www.mediachance.com/digicam/blackframe.htm) and found the results with free software are better than using Photoshop, with more of the white and coloured speckles being removed. The dark-frame extraction should be performed before any adjustments are made to the landscape image, and both it and the dark-frame raw files must be converted in exactly the same way.

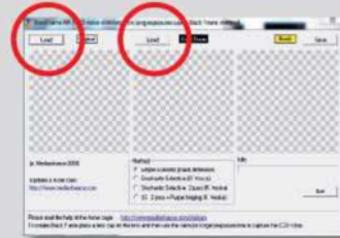
I found that although these two post-capture noise-reduction methods improve long-exposure images, neither is quite as good as the in-camera system of the Canon EOS 5D Mark II, and I would use this in preference. Whatever noise-reduction system you employ, it's a good idea to check each image at pixel level (100% on the computer screen) as the odd hot pixel seems to slip through every system. Use the Clone or Rubber Stamp tool to remove any that you find. **AP**

can be used to extract the non-random noise and hot pixels from the landscape image on the computer later.

As non-random noise becomes more of an issue as the sensor heats up, a dark frame should be taken after every exposure. However, many photographers skip a few shots, ensuring they have at least two dark frame images – one taken at the start of the shoot and the other at the end.

As the number of images and length of exposure increase, so does the amount of noise. It therefore makes sense to limit the

REDUCING NOISE... USING BLACKFRAME NR



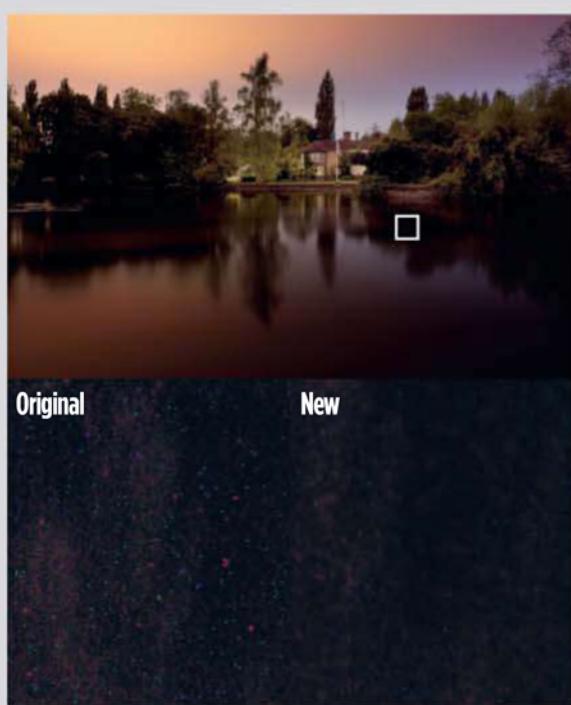
1 After identically converting the two raw files and saving them as TIFFs, click on the Load option for the original image and locate the landscape file. Then do the same for the dark-frame image.



2 Click one of the thumbnail images and move them around until a patch of noise is visible in the original image. Then select each of the noise-reduction options in turn to assess their effect. I found that the Stochastic Selective 2 pass option worked best and had no need to apply the final option that also reduces purple fringing.



3 Save the final image in whatever format you prefer using the drop-down list. I opted for TIFF as this preserves all the image data. The saved file can then be opened in an editing package to make any adjustments to the contrast and so on.



Alternative framing

Landscape images don't have to obey the Rule of Thirds – and they don't even have to be in landscape format. **Richard Sibley** explores how you can break the rules to create landscape images that stand out



Break away from the Rule of Thirds and try filling the frame with a bold blue sky for a graphic-style image

DESPITE huge leaps forward in media and technology, most photographic landscape images we see owe their compositional origins to the landscape paintings of the 18th and 19th centuries. It was at this time that the landscape painting genre was at its peak, with luminaries such as Constable and Turner painting some of the most famous landscapes of all time.

From composition to aspect ratio, most photographers, whether consciously or not, obey the basic rules of classic landscape paintings when they take a landscape photograph. However, many photographers find themselves restricted by the aspect ratios of both their camera format and their

choice of photographic paper. Yet with more and more cameras able to capture images in different aspect ratios, and software allowing images to be cropped exactly as the photographer wishes, it is easier than ever before to take a different view when composing landscape images.

BREAKING THE RULE OF THIRDS

One of the first things we are told when composing images is to try to frame the scene according to the Rule of Thirds. Most DSLR cameras have a Rule of Thirds grid overlay option (at least in Live View mode), which superimposes two vertical

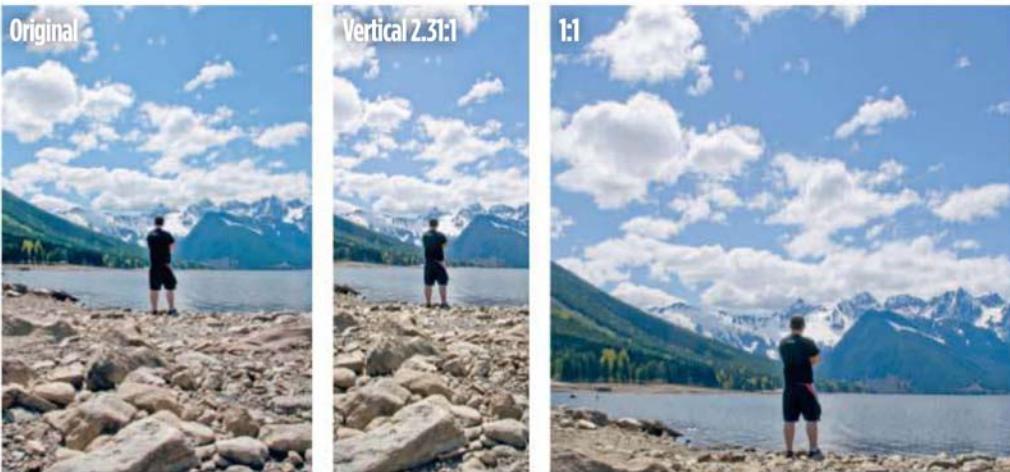
and two horizontal lines over the image on the screen to create a grid of nine equal rectangles. When framing images, the idea is to place key elements on the points where these lines intersect. Similarly, the horizon of a landscape should be placed at either one-third or two-thirds of the way up the frame. Following these simple rules is a great way to compose landscape images, but they are basic and do not work for every scene. Also, if done correctly, when the rules are broken you can produce some very striking images.

One alternative framing method is the bull's-eye technique, which involves placing the main subject of your image bang in the



FRAMING A SCENE

WHEN composing a landscape, look for shapes and objects that can be used to frame the main focus of the image. Typically, the silhouettes of tree branches are often seen creeping into the tops of images to frame and focus attention on the subject. Another common approach is to use an avenue of trees to frame a subject at the end. However, there are lots of other objects that can be used to frame a subject. In this shot I have used the rocks on a beach to frame the fort in the background.



centre of the frame. The horizon can then be placed one-third of the way up the image or, for perfect symmetry, exactly halfway. Another option is to place the subject right at the top, at the bottom or in the corner of the frame. Often a leading line can help draw the eye across the scene to the subject, even if it is tucked away.

LAND AND SKY

If the Rule of Thirds is your guide, then your image will usually comprise two-thirds land and one-third sky, or perhaps vice versa. However, without being restricted to conventional rules, the amount of land and sky can be split evenly or taken to extremes. For example, if you have a fantastic-looking sky, don't be scared to include as much of it as possible within the frame, leaving the land as a thin sliver at the bottom of the image. Conversely, if you are shooting on an overcast day with a dull sky, then simply don't include any sky at all in the image.

SHOOTING DIFFERENT ASPECT RATIOS

Many digital cameras offer the facility to shoot in a different aspect ratio to the native ratio of the sensor. For example, compact camera sensors typically have a ratio of 4:3, but by not activating the photosites at the top and bottom of the sensor, the camera can save images with a ratio of 3:2. This allows images to be composed at the desired aspect ratio in-camera.

When shooting in both raw and JPEG mode, only the JPEG image is cropped. This leaves the raw image unedited, allowing it to

How the image is cropped can greatly affect the emphasis. Try different crops to see which best suits your subject

be cropped precisely using editing software.

If your camera doesn't have the facility to choose a different aspect, a simple solution is to create a mask for the camera's rear screen (see page 56). By masking the screen, it is possible to use the camera's Live View mode to compose the image in its intended aspect ratio.

PANORAMAS

The problem with using a wideangle lens to photograph a wide vista is that the

CUSTOM FRAMES

FINDING a frame for standard paper or traditional photographic print sizes, such as 10x8in or 12x16in, is simple enough, but it can be difficult to source suitable frames if you have used an unconventional aspect ratio.

Square frames and some panoramic sizes can be found, but other aspect ratios can be more troublesome. Thankfully, picture framers are common on most high streets, and there are also a number of online services that produce custom frames.

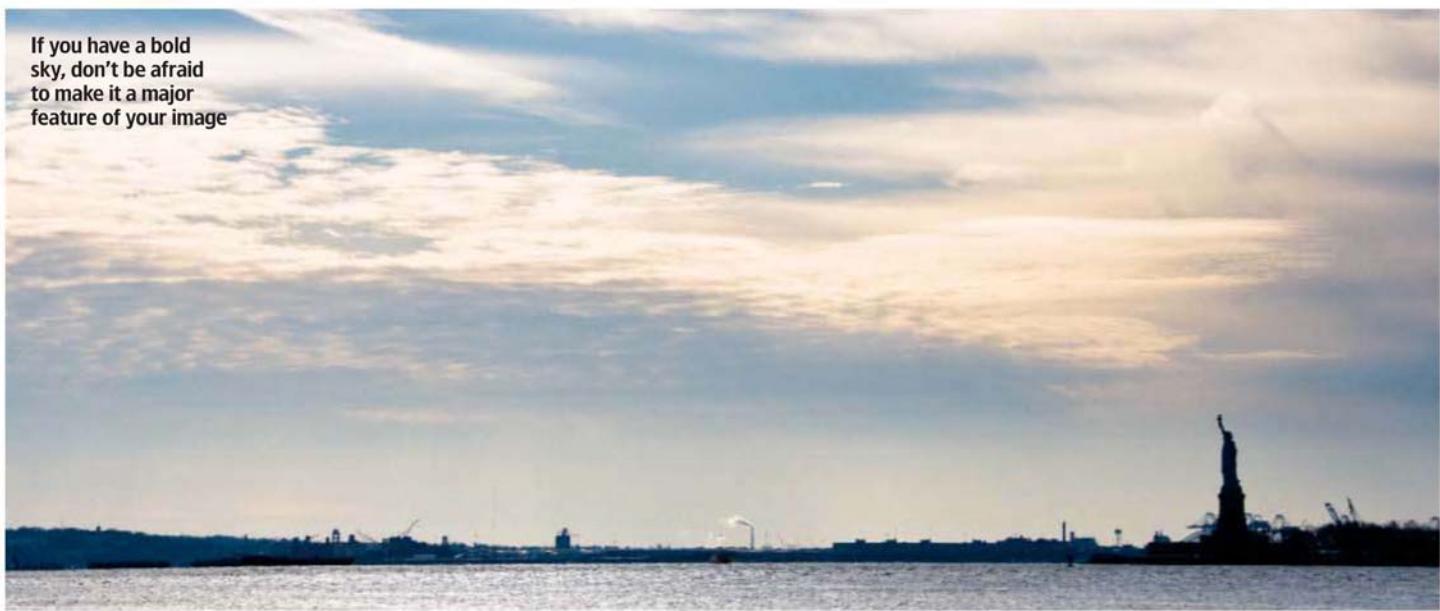
We tested eFrame (www.eframe.co.uk) in AP 17 April, and found the service to be a convenient way to design a bespoke frame, have it built and then delivered. Best of all, an image be uploaded to the site so you can preview how the print will look in the frame.

images will often end up with uninteresting foreground and sky in the scene. This can leave the actual area of interest looking a little lost. So instead of using a 3:2 or 4:3 aspect ratio when taking landscape images, try a panoramic crop so the bland skies and distracting foreground can be left out. In turn, more attention will be focused on the main subject.

There are a number of ways to produce panoramic images. For example, multiple images can be



If you have a strong subject, don't be afraid to place it in the corner of a scene



stitched together, or you can switch to a panoramic camera mode or simply crop the image to a panoramic format. Some cameras, such as Sony's NEX-5, have features that stitch multiple images together in-camera to produce a panoramic image. Typically, the aspect ratio of panoramic images is 16:9 or 2.39:1, which relate to widescreen television and cinematic formats. However, there is no need to be restricted to cropping images to either of these ratios.

Digital printing has made it easier than ever before to have panoramic images printed, and by using a printer with a roll attachment it is possible for photographers to do this at home. Finding a frame for a panoramic print can be a little more difficult, but a good framer can build a custom frame or a make asuitable window mount for a standard frame. Alternatively, a service like eFrame (see *Custom frames* on page 55) allows you to create custom sized frames and mounts online and have them handmade and delivered.

GOING VERTICAL

When you think of a landscape image, chances are you think of the longest edges of the image being horizontal – the 'landscape' orientation. However, there is no reason why a landscape image

cannot be in 'portrait' format. The advantage of shooting in this orientation is that it gives the chance to show off more of the foreground or the sky if they are particularly interesting.

For really unusual-looking landscapes, try creating vertical panoramic images. Some cameras allow multiple photographs to be stitched together in portrait orientation to create a true panoramic. Alternatively, you can crop a standard image into a panoramic-aspect ratio. **AP**

Cropping to a vertical panoramic format looks unusual and striking



MAKING A MASK

THE EASIEST way to mask a camera's rear screen is to use tape. Masking tape or black electrical tape is best for this, but first remove some of the adhesive from the tape by sticking it to a surface and removing it a few times. This reduces its stickiness, which will make it easier to remove from the screen. Any residue that is left behind can be easily removed using a standard LCD screen or lens-cleaning fluid.

Alternatively, make a frame using black card. Cut a window in the card that is the correct aspect ratio and simply hold or stick it to the screen to aid composition. The frame can also be used without the camera and simply held in front of you to visualise how a scene will look in a particular format.

Square frames are the easiest to make, as you simply measure the height of your screen and make this the length of each side of the square.

1 Measure the width of your screen.

2 Multiply this width by the height of your desired ratio. For a 16:9 window, for example, $60\text{mm} \times 9 = 540$.

3 Divide the total by the width of the ratio. In this case $540 \div 16 = 33.75$.

4 This gives you the height of the window of the mask, so in this example the mask would measure $60 \times 33.75\text{mm}$.

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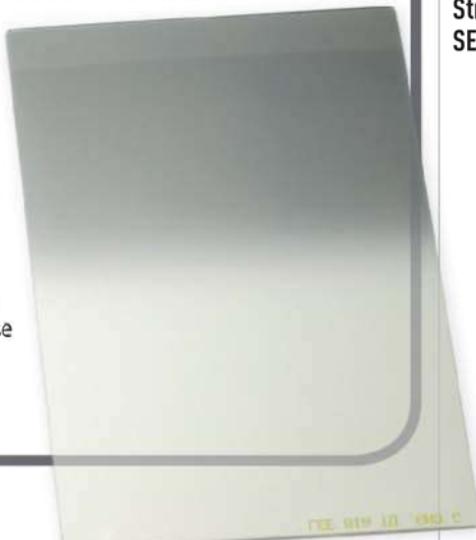
ESSENTIAL FILTERS

Q As I'm off to the Grand Canyon in Arizona soon, could you tell me which filters would be useful for making the most of the wonderful scenery I'll be seeing? I'll be using a Canon EOS 450D with Canon EF 17-55mm and Tamron 70-300mm lenses. I know I shouldn't worry about price, but good budget filters would be useful. **Mal Jones**

A It sounds like a great trip, Mal. When it comes to filters, digital photographers don't have to use quite as many as film photographers used to, because warming up or cooling down a scene is now taken care of using your camera's white balance function and not with coloured filters. However, there are a couple of filters that every landscaper should have in their bag. The first is a polariser. This saturates colours, darkens blue skies, reduces reflections in non-metallic objects and cuts through heat haze. The darkening effect has the greatest effect on the sky when you are shooting at a 90° angle to the sun, and you can fine-tune the strength of the filter by rotating it on the end of your lens.

You may also appreciate a graduated neutral density filter, or 'ND grad' for short. This is essentially a filter that is completely clear at one end, fading gradually into a neutral grey colour at the other. The effect is to reduce the brightness of the sky while maintaining the exposure of the foreground. You should use an ND grad when you are struggling to record detail in both the sky and the foreground because the difference in exposure between them is too extreme. Position the graduation between grey and clear on the horizon.

It's no problem being on a budget, as there are plenty of options from filter manufacturers. I recommend having a look at Cokin's P-series range (visit www.cokin.co.uk). These work by having a filter holder that attaches to the front of your lens via the correct-sized adapter ring. You then put the filter into the holder. This gets around the problem of your Tamron and Canon lenses having different diameter filter threads (otherwise you'd have to buy two of everything) and lets you position the ND grads more precisely. **Ian Farrell**



USING AEB

Q I have a Canon EOS 40D that has an option called auto exposure bracketing, where I can set it up so that three versions of a shot are taken: one at the desired exposure settings, one overexposed and one underexposed. I understand this to mean that the camera will only actually fire the shutter once and then three versions of the shot are produced and saved to the card. However, I only ever get one photo, which seems to be at the actual aperture and shutter speed I chose? Surely the camera does not actually fire

three times as this would be useless with fast-moving subjects. Can you explain this, please? **Mike Valerie**

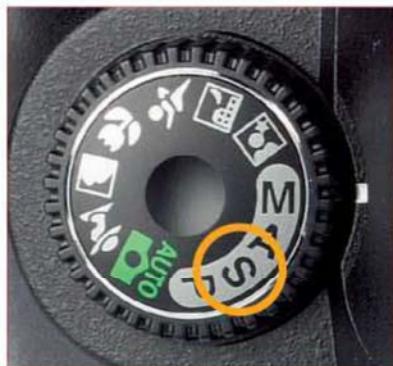
A Auto exposure bracketing (AEB) does indeed take three shots in succession, varying the exposure between them by the amount selected. As you say, it is not much use when shooting moving subjects if the same composition is wanted in each frame, but it is a time-saver

when shooting landscapes or anything else that doesn't move much. You can also manually alter exposure between frames, of course, using exposure compensation or manual exposure mode.

If you have a fast-moving subject and are not sure that metered exposure is correct, I'd advise you to shoot raw files instead of JPEGs and correct the image on your computer later in software like Photoshop or Elements. The degree of exposure latitude in a raw file is much greater than in a JPEG, although not as much as you can achieve with AEB. You will comfortably get ± 1 stop, if not a bit more, before quality begins to deteriorate. Furthermore, remember when you are assessing exposure on the back of your camera to use the histogram readout. A casual inspection of the image may fool you into thinking it is too dark if the sun is shining, or too bright if you are shooting in low light. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



CAPTURING MOTION

Q What is the best setting on a Nikon D70 to show an aircraft propeller in motion rather than stationary? I've tried the sport scene mode, but this freezes the propeller dead, while most other settings produce little improvement. **Ken Rimell**

FROM THE AP FORUM

Avoiding the crop

Donkey asks I had a picture printed at 10x8in in a local photo store, only to find it had been cropped and consequently part of the picture is missing. How can I crop the image or effectively get it converted so the 10x8in size loses no content? I have been playing with Elements' Transform tool, but how do I know I'll get what I see when the image is printed in-store?

Large Format replies First, set up a new document of the proportions you want to achieve. If you want an 8x10in print at 300dpi, this would

f/AQ

The difference between pigment inks and dye inks

Inkjet printers use one of two kinds of medium to create a print: dye-based inks or pigment-based inks. The two work in different ways and, perhaps unsurprisingly, result in slightly different properties in the final print. Most printer manufacturers offer both types of ink technology, depending on which printer you buy.

Dye-based ink systems comprise dye molecules dissolved in water. Very small droplets of this solution are deposited

on the surface of the paper and then absorbed. The water diffuses away and the ink is left in place. The advantages of dye-based ink systems are the slightly more vibrant colours they offer and the fact they are slightly cheaper.

When it comes to pigment inks, the principal difference is that the ink sits on top of the paper and is not absorbed into it. Therefore, the spread of a single ink blob is not as large, meaning patterns of pigment-ink dots can be laid down with much more precision. Such inks are also not water-soluble, making prints more resistant to deterioration over time.

To find out whether your printer uses dye-based or pigment-based inks, you'll need to know the name of the inkset used, then consult the information given on the manufacturer's website. Most manufacturers publish reams of technical data on this kind of thing.

A Using a shutter speed that is too fast will freeze an aircraft's propeller, as you describe, which can look a bit weird. You'll get a more dynamic image if there is some movement there, and you'll achieve this by lengthening the shutter speed a little. Using your D70's shutter-priority exposure mode (marked 'S' on the exposure mode dial) will let you keep some automation: you can manually set a shutter speed and the camera will pick the correct aperture. Which shutter speed to pick may take some experimentation, and depend on the aircraft you are shooting, but choose 1/250sec-1/500sec and see how that looks. Don't go so low that you are getting blur due to camera shake. You may also want to apply a bit of positive exposure

compensation if your subject looks a little dark against a bright sky. Such scenarios can fool your camera's built-in metering systems. **Ian Farrell**

MACRO LENS CHOICE

Q I am interested in buying a macro lens for my Nikon F100 and D80 SLRs. I have looked at the Tamron 90mm SP f/2.8 and Sigma 105mm f/2.8 EX, but am not sure which one to choose. I have heard they are both very good lenses, so which one would you recommend? **John Hall**

A These are both excellent macro lenses for film as well as full-frame and cropped-sensor digital SLRs. You won't see an awful lot of difference between the two optically, but there is a difference in handling – and this is often a very personal choice. I'd recommend visiting a good local camera dealer who will let you try both lenses for a while when attached to your own cameras. Think about how they feel in the hand, how they focus manually and whether anything gets on your nerves. Just to add more confusion to your choice, you could also look out for a second-hand Nikon macro lens. I picked up a used Nikkor 105mm f/2.8 micro for £300 a few months ago, in mint condition with a six-month guarantee. **Ian Farrell**

be 2400x3000 pixels. Then open the original file and select the whole picture and copy. Now paste this into the blank frame as a new layer. You can then move it around, shrinking or enlarging as you wish. Once you have it to your liking, you can flatten the layers, save and print.

Norman replies In the Crop tool options bar you can set a size and also a resolution. If you enter a resolution it will not only crop to the proportions required, but also resize the image. If you leave out the resolution figure, the Crop tool just crops while maintaining the required aspect ratio.

Ian Farrell replies I think Norman's technique is the simplest, especially as you can set up preset sizes for your favourite crops, such as 5x7in, 10x8in and 12x8in.

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Landscape collages

When a single image is not enough to convey the feeling and memory of a landscape, then a photo collage could be the ideal solution. **Tim Coleman** explains how it is done

IT TAKES a mere ten minutes for me to cycle to the North Downs Way in Surrey from my home in the centre of Guildford. Here there is a fantastic array of public footpaths and bridleways, farms, vast landscapes, animals and forests. I love taking in both the expanse of a landscape and the small details that make it up. A house nestled in the trees, a horse in a field and the butterflies flitting from flower to flower hold just as great an interest to me as any expanse of trees and fields. It is these details that live in the memory and landscape photography is as much about recording memories as anything else. It is natural to capture all of these elements in one image using a wideangle lens, giving a distant, distorted and vast landscape. It can also be tempting to pick out an element of the landscape, such as a tree, with a telephoto lens, isolating it from its surroundings. But there is an alternative: to simultaneously

present the multiple elements that make up a landscape with a landscape collage.

David Hockney is arguably the most famous artist to favour the photo collage technique. He says of one landscape collage, 'The picture first of all seems to have ordinary perspective... It only becomes strange when you start thinking about it or really looking at the image. Here is a picture of a wide open space that you can really experience, but at the same time you also feel close to everything... you can see the texture of things.' Incorporating close-ups and vast landscapes, a collage can be anything from a multi-layered Hockney-style collage or a framed landscape documentary, to a diptych or triptych.

One of the great things about shooting for a collage is that you are not at the mercy of the elements quite so much. If your

experience of landscape photography is anything like mine, you will have often been stood in front of an inspiring view, with less than inspiring weather conditions in which to capture it. Or you may have found yourself in a beautiful new place, but in the middle of the day and you cannot wait around until dusk or dawn to capture it in all its gloriously lit beauty. To create an effective collage, it is not necessary to have the perfect lighting conditions or be there at the so-called right time of day. In fact, for one of my shoots I set out at 10:30am on a day that was forecasted white cloud and spent the entire middle of the day compiling a collage. Without including the sky at all, details such as a flower or a fencepost can be captured well using the softer light on a cloudy day, eliminating the extreme highlights and lowlights cast on sunny days.

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PRESENTING A COLLAGE
The presentation of images should be considered in all types of image making, but it is especially key for a landscape collage. The method chosen to present the images will determine how to shoot them. There are numerous options to choose from, and within each one there are even more methods. It is not possible to address all the options here, but to begin with here are a couple of the most effective.

'To create an effective collage, it is not necessary to have the perfect lighting conditions'

Mulitple areas of interest can be shown with good detail and then highlighted by the way the collage is compiled



POSTER PRINTS AND FILLED FRAMES

Placing together a number of separate images is the simple option, and requires little skill. The images can be from different days and locations and act like a photo documentary. A wideangle composition revealing the entire expanse mixes well with close-ups to create a well-balanced collage. With this method there is the option to represent either single or multiple viewpoints, taken over one or more days. The same view taken during different seasons, or multiple locations taken on the same day, will give a taste of both time and place. The little details such as a crooked fence, a native flower, a tree, crops in a field or a fellow walker are the memorable moments over the course of the day. Framed collages are increasingly popular with family portrait photographers because there are multiple elements that represent a family and each member's character. It is much the same for a landscape. Try experimenting with various sizes and formats such as square, portrait or landscape.

HOCKNEY'S CUBIST STYLE

Hockney-style collages are more complex to achieve. With both the Polaroid and full-bleed-styles collages referred to in the box right, the lines do not need to match up and focal range can be experimented with. Areas of interest in the collage can be captured

slightly larger than the rest. The head of a flower can be blown up out of proportion, overlaying its stem. Emulating Hockney's style is very achievable, plus you can add your own creative spark – try making a shape from the prints in the collage. A further benefit to Hockney's style is that it can benefit the collage if the photos are shot on different days under different weather conditions, as this can enhance the cubism effect. This means you can easily return to the original location on a different day for extra shots, or to reshoot any images that did not turn out correctly the first time.

CHOOSING A FRAME

When piecing images together or placing them in a series as with a triptych, consider the interaction between the photos and the frame they are placed in. The composition and format of each photograph should work both in its own right and also in relation to the other images in the piece. Unless an extreme panoramic frame is used, three landscape-format photos are best suited to a portrait frame, although this will mean

that they are on top of each other rather than side by side. Conversely, if a landscape frame is preferred, then portrait-format photos would be most appropriate, placed side by side. There are frames available that have up to nine apertures available in a 3x3 grid for which the rule of thirds division can be applied to a single frame. Try the photo frame range from Luminati (reviewed in AP 10 July). Prices from £31 to £225. For more information visit www.clear2c.co.uk.

USING PRINTS

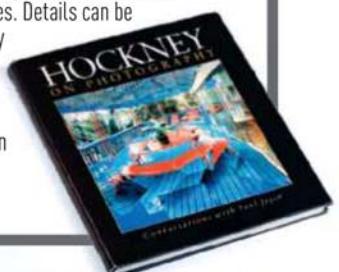
Hockney created his collages in the days before photo-editing software, printing the images beforehand and laying them out on the floor or tacking them to a wall.

Rather than using software, it may be a more practical and enjoyable method to employ a large floor space to view all the images together and get a feel for the bigger picture. To aid the process, it is worth printing the photos out on cheap paper using the lowest quality mode and using these as the test photos that you can tack and move around until each photo is in the right place. With the mock-up version in place, I suggest using a spray adhesive with which to secure the photos onto a mountboard. A frame can still be used, but leaving the edges to spill out often feels a more natural way to present them. Once the collage is complete, photograph it to produce your final image.



HOCKNEY

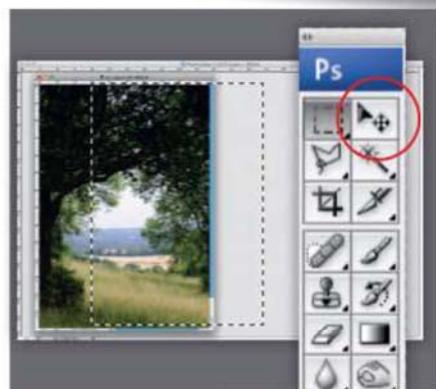
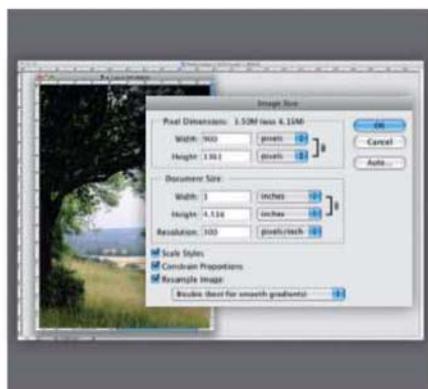
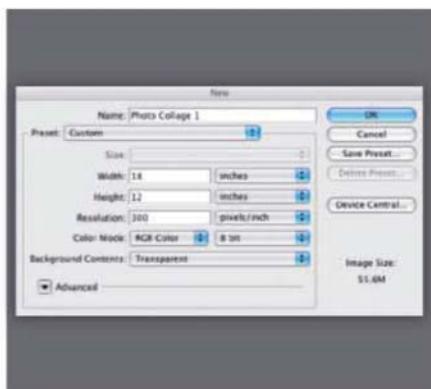
During his fascination with photography, David Hockney became well known for the photo collages he created. Referring to the wideangle lens, he said that 'everything was distorted in a way that you never see... I'd rather just join the pictures together: even if they don't fit'. There are two main styles to his collages. His first photo collages were shot with a Polaroid SX-70 Land film camera, with which he created a grid of polaroid photos each with the white border included. His second main style he began by using a Pentax 120 and pieced together numerous full-bleed prints, in all kinds of angles and with varying perspectives. Details can be seen in close-up objects all the way through to the horizon. If you can get your hands on a copy, then 'Hockney on Photography: Conversations' with Paul Joyce is an insightful read.



CREATING YOUR OWN PHOTO COLLAGE

USING SOFTWARE

Images can be pieced together using many photo-editing programs, with basic skills. The Photomerge and Auto-blend features, found in Photoshop and Elements, are useful for stitching, although I recommend using more manual settings for the process. An internet search for 'Creating photo collages', will show a host of websites, some of which cost nothing, like www.shapecollage.com. However, there is more creative control with purchased software. Further to this, a panoramic stitch mode is increasingly popular in compact cameras so the process can often be achieved in-camera. Prior to printing a finished collage, be sure to flatten the image before saving, otherwise the file size will be too large to be accepted by photo labs. For more on this follow our step-by-step guide below.



1 Create a new file (File>New). Photo collages are best done on a large canvas of A3 and above, so click on the drop-down menu to change the measurement to inches, and input your desired image size (18x12in is normal for A3). Now click on Background Contents; I suggest using Transparent for a full-bleed collage, or a coloured background such as black or white if borders are to be included.

2 Open up the images to be included in the collage. Whilst they can be resized in the collage document itself, resize each one first. Select **Image>Image size** to do this. Keep the original file by saving the resized image as a new file, renaming each one 'Photo collage 1', 'Photo collage 2' and so on. Start with the first image from the top-left of the collage, and work across. This will help to order the photos according to where they appear in the frame.

3 Go to View>Rulers and make sure they are on. Click and drag from the ruler and a new guide can be placed on the document to align the images. Using the Move tool, click and drag the first image onto the collage document and position it appropriately on the canvas



4 Name the layer 'L1' on the Layers palette, to represent top left. A collage uses multiple layers and it is very easy to lose track of which layer is which and where it is positioned on the canvas.

5 It is possible to resize or move any of the images at any point should they not fit correctly on the canvas. To do this, click on the correct layer and hold down Shift and Alt while resizing the image to maintain its proportions. To begin working on a different layer, just click on that layer in the Layers palette.

6 With so many layers, the file size will be large. When you are happy with the final result, flatten the image by selecting **Layers>Flatten Image**. It is important to keep the original with all the layers intact, just in case any future changes need to be made, as flattening the image causes all the layers to be lost. Save the file using the **File>Save As...** option.

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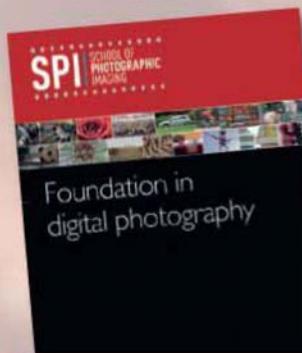
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Megapixels	12.1	HD Video	<input checked="" type="checkbox"/>
LCD Screen	3.0"	FPS	3
Live View	<input checked="" type="checkbox"/>	Card Type	SD

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Panasonic DMC-G10



Megapixels	10.0
LCD Screen	2.7"
Live View	<input checked="" type="checkbox"/>
HD Video	<input checked="" type="checkbox"/>
FPS	3.5
Card Type	SD

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NEW AND IN STOCK	Live View	<input checked="" type="checkbox"/>	Card Type	SD

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Panasonic DMC-FZ38



Megapixels	10.1
Optical Zoom	18x
LCD Screen	2.7"
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I.S.	<input checked="" type="checkbox"/>
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120 Super Mag	Unused £69	28-100mm F3.5-5.6 AFG	E++ £59	200mm F4 Non AI	E+ £79
135mm Pro Mag	E+ £75	35mm F2 AFD	E++ £199	200mm F5.6 Medical	E+ / E++ £99-£299
135mm Super Mag	E+ / Mint- £75-£85	55-200mm F4-5.6 AFS DX G	E+ £199	400mm F5.6 IED AIS	E++ £599
220 Insert	Exc+ / E++ £10-£20	Ex Demo / E++ £99-£119	E+ £109-£119	Arsat 300mm F2.8 AI	E+ £349
Polaroid Mag	E+ / New £20-£49	70-200mm F2.8 G AFS VR	E+ £109-£119	T200 Converter	E+ / Mint- £99-£169
AE Prism Finder (FE401) - Unused	E+ £145-£185	70-100mm F4-5.6 AFD	E+ £125-£239	T201 Converter	E+ £99
AE Prism Finder (FE402)	E+ £99	70-300mm F4-5.6 AFD	E+ / E++ £125-£239	T300 Converter	E+ £99
PD Meter Prism 645	Unused / E+ £100-£199	70-300mm F4-5.6 AFD	E+ £125-£239	TC301 Converter	E+ £99
CDS Prism Finder 645	As Seen £39	105mm F2.8 AFD Micro	E+ £49	Zeiss 28mm F2 ZF Diagnoton	Mint- £749
Prism Finder (FE401)	New £149	180mm F2.8 ED AFD	E+ £49	25mm 50mm F1.2 ZF	E+ £49
Prism Finder N	E+ £119	200-400mm F4 G VR AFS IFED	E+ £399	25mm 100mm F2 ZF Macro	Mint- £149
Prism Finder 645	As Seen £29	300mm F2.8 G ED AFS VR	E+ £289	D42 S300 Finder	E+ / E++ £75-£123
Auto Extension Tube 2	E+ £25-£29	300mm F2.8 IED AFS II	E+ £299	D25 Prism	E+ / E++ £65-£145
Auto Extension Tube 3S	E+ £25	400mm F2.8 AFS II	E+ £389	DR5 Right Angled Finder	E+ £69
Delux Grip	Unused £29	TC144 Converter	E+ £199	DW5 Waist Level Finder	Mint- £125
Flash L Grip (GL401)	New £39	TC200I Converter	E+ £229	DW3 Waist Level Finder	E+ / E++ £45-£75
Flash G (GL402)	New £39	Sigma 10-20mm F4-5.6 EX DC HSM	E+ £309	Extension Tube PK11	Mint- £35
Power Drive 645	E+ £49	Sigma 17-35mm F4-5.6 EX DC HSM	E+ £309	Extension Tube PK12	E+ £49
Power Drive W 6401	E+ £35	Sigma 50-200mm F4.5-5.6 G DC	As Seen £29	F 28mm Level Finder	E+ / E++ £45-£75
Remote Control Set RS401	New £89	Sigma 20mm F1.8 DG RF	E+ £299	MD11 Motordrive	As Seen / E+ £35-£99
Revolving Tripod Adapter	Unused £249	Sigma 20-40mm F2.8 DG EX DG	E+ £199	MD12 MotorDrive	E+ / E++ £39-£85

Mamiya 7/7II - Please Phone

Pro SD Complete	E+ / E++ £499-£599	Sigma 24-70mm F3.5-5.6 APO OS	E+ £199	MD15 Motordrive	E+ £45
Pro S Complete	E+ / E++ £299-£429	Sigma 28-70mm F4.5-5.6 UC	As Seen £39	MD2 + MB1 Drive	E+ £125
Pro S Body Only	Exc+ £149	Sigma 30mm F1.4 DC EX HSM	E+ £279	MD4 Motor Drive	E+ / E++ £39-£145
50mm F4 5 C	E+ £199	Sigma 55-200mm F4.5-5.6 DC	E+ £49	MD5 Rewind Back	E+ / E++ £35-£40
65mm F4 5 C	E+ £169	Sigma 70-300mm F4.5-5.6 Apo DG	E+ £119	PB5 Bellows	E+ £165
90mm F3.5	E+ £99	Sigma 80-400mm F4.5-5.6 Apo DG OS	E+ £199	PFB 50mm + PS6 Copier	E+ £199
127mm F3.5 V4	E+ £199	Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	E+ £199	Repro Kit Model PF	Mint- £499
140mm F4.5 Macro	E+ / New £149-£189	Tokina 300mm F2.8 ATX Pro	New £400		
150mm F4 C Soft Focus	E+ / New £149-£189	MB 100 Grip (F30X)	E+ £389		
180mm F4.5	As Seen / E+ £69-£99	MB 100 Grip (F30X)	E+ £389		
180mm F4.5 C	Unused / As Seen £189	MC30 Macro	E+ £35		
180mm F4.5 XL	New £329	SB20 Speedlight	E+ £249		
250mm F4.5	E+ £129	SB21 Macro Speedlight	Mint- £129-£225		
250mm F4.5 C	As Seen £89	SB21B Ringflash	E+ £149-£179		
250mm F4.5 XL	E+ / New £199-£325	SB22 Speedlight	E+ £49		
250mm F4.5 LA		SB24 Speedlight	E+ / E+ £39-£49		
250mm F4.5 Mag		SB25 Speedlight	E+ £49		
250mm F4.5 Macro		SB27 Speedlight	E+ £49		
250mm F4.5 Macro W		SB28 Speedlight	E+ £79		
250mm F3.5 W	E+ / Mint- £299-£379	SB28D Speedlight	E+ £89		
180mm F4 VSF / DL	E+ £99-£599	SB30 Macro Speedlight	E+ £55		
180mm F4.5 W	E+ £199	SB600 Speedlight	E+ £159		
100-200mm F2.5 W	E+ £399	SL4 Wireless Transmitter	E+ £335		
140mm F4.5 Macro ML-A	E+ / New £299-£499	WT-1 Wireless Transmitter	E+ £189		
140mm F4.5 Macro W	Mint- £219	WT-2 Wireless Transmitter	E+ £249		
150mm F3.5 W	E+ / Mint- £299-£379				
180mm F4 VSF / DL	E+ £99-£599				
180mm F4.5 W	E+ £199				
180mm F4.5 WN	Ex Demo / Mint- £149-£199				
Pro 3D (20mm (fx4.5cm))	E+ £199				
Extension Tube No 1	E+ £79				
Extension Tube No 2	E+ £79				
Front Bellows Hood for G3	New £49				
Remote Control Set RS401	New £69				
Winder II	E+ / E+ £59-£89				

Mamiya RZ6



Pro II Complete	E+ / E++ £679-£699
Pro Complete + AE Prism	E+ £599
Pro Complete	E+ / E++ £499-£599
37mm F4.5 Fisheye Z	E+ £499
50mm F4.5	Exc+ / E++ £349-£369
50mm F4.5 ULD	New £699
50mm F4.5 W	E+ / E++ £299-£369
55mm F4.5 W	E+ / E++ £299-£369
75mm F4 Shift W	E+ £549
100-200mm F2.5 W	E+ £399
140mm F4.5 Macro ML-A	E+ / New £299-£499
140mm F4.5 Macro W	Mint- £219
150mm F3.5 W	E+ / Mint- £299-£379
180mm F4 VSF / DL	E+ £99-£599
180mm F4.5 W	E+ £199
180mm F4.5 WN	Ex Demo / Mint- £149-£199
210mm F4.5 Apo	E+ £599
250mm F4.5 W	E+ / E++ £299-£369
350mm F3.5 W	E+ £79
350mm F5.6 Apo	E+ £249
360mm F5.6	E+ £249
360mm F6	E+ £249
1.4x Converter	E+ / Mint- £249
120 Pro II Mag	E+ £59-£69
120 Pro Mag (fx4.5)	E+ £145
220 Pro II Mag	E+ £29
220 Pro II Mag	New £125
AE Prism Finder	As Seen / E+ £149-£219
PD Prism Finder	E+ £249
Prism Finder	E+ £79
Auto Extension Tube NA703	Mint- £169-£199
Extension Tube No 1	E+ £79
Extension Tube No 2	E+ £79
Front Bellows Hood for G3	New £49
Remote Control Set RS401	New £69
Winder II	E+ / E+ £59-£89

Mamiya TLR - Please Phone
Motors - Please Phone
Minita - Please Phone

Nikon AF	E+ / Mint- £949-£1,099
Body Only	Unused / E+ £199-£750
F5 Body Only	E+ £199
F4S Body Only	E+ £199
F4 Body Only	E+ £229
F100 Body Only	Exc+ / E++ £139-£599
F80X + MB10 Grip	As Seen / E+ £159-£129
F90 Body Only	E+ £179-£399
F90 Body Only	E+ / E++ £159-£125
12-24mm F3.5-5.6 AFG	Mint- £549-£599
14mm F2.8 AFD	Mint- £399
17-55mm F2.8 G AFS DX IFED	E+ £639-£649
18mm F2.8 AFD	E+ / Mint- £599-£799
18-35mm F3.5-4.5 AF	Mint- £319
18-70mm F3.5-4.5 G AFS ED DX	E+ / E++ £129-£149
24-50mm F3.5-4.5 AFD	E+ £119
24-50mm F3.5-4.5 AFN	E+ £109
24-70mm F2.8 G AFS ED	E+ £99
24-85mm F2.8 AF	E+ £199
24-120mm F3.5-5.6 G AFS ED VR	E+ / Mint- £379-£449
28mm F2.8 AF	E+ / E++ £59-£129
28-80mm F3.5-5.6 AFG	E+ £49

Lowepro - Please Phone



CLEARANCE LIMITED STOCKS
(All items brand new without polythene outer wrapping)

Nova 140AW

Capacity: 1 DSLR with lens attached (18-55mm or 17-85mm f3.5-5.6), 2 memory cards and a flash unit.

Size(Interior): 17 X 10 X 17 cm.

Size(Exterior): 21 X 17 X 22 cm.

Outer fabric: 840D Nylon and 600D Polyester.

Interior Fabric: 200D Polyester.

Weight: 0.44kg.

Colours: Blue, Red & Chestnut Brown.

SRP £32.99

Ffordes Limited Time Price £19.99

Nova 160AW

Capacity: 1 DSLR with lens attached (18-55mm or 17-85mm f3.5-5.6), 1-2 additional lenses; 2 memory cards and a flash unit.

Size(Interior): 20 X 11 X 17 cm.

Size(Exterior): 24 X 17.5 X 22 cm.

Outer fabric: 840D Nylon and 600D Polyester.

Interior Fabric: 200D Polyester. Weight: 0.52kg.

Colours: Blue, Red, Chestnut Brown & Black.

SRP £37.99

Ffordes Limited Time Price £24.99

Nova 180AW

Capacity: 1 DSLR with lens attached (18-55mm or 17-85mm f3.5-5.6), 3-4 additional lenses; 2 memory cards and a flash unit.

Size(Interior): 24 X 15 X 20 cm.

Size(Exterior): 28 X 22.5 X 24 cm.

Outer fabric: 840D Nylon and 600D Polyester.

Interior Fabric: 200D Polyester. Weight: 0.73kg.

Colours: Blue, Red & Black.

SRP £54.99

Ffordes Limited Time Price £39.99

Nova 190AW

Capacity: 1 pro DSLR with lens attached (24-105mm f4L)

3-4 additional lenses; 2 memory cards and a flash unit.

Size(Interior): 29 X 16 X 20 cm.

Size(Exterior): 33 X 23.5 X 24 cm.

Outer fabric: 840D Nylon and 600D Polyester.

Interior Fabric: 200D Polyester.

Weight: 0.84kg.

Colours: Blue, Red, Chestnut Brown & Black.

SRP £62.99

Ffordes Limited Time Price £44.99



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WAVE - Please Phone

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NICHOLAS

CAMERA COMPANY FOR THE AMATEUR/PROFESSIONAL PHOTOGRAPHER, CAMERA COLLECTOR

NEW UK DIGITAL SLR's and LENSES

CANON 300/400/500/600/700/800/900/1000/1100/1200/1300/1400/1500/1600/1700/1800/1900/2000/2100/2200/2300/2400/2500/2600/2700/2800/2900/3000/3100/3200/3300/3400/3500/3600/3700/3800/3900/4000/4100/4200/4300/4400/4500/4600/4700/4800/4900/5000/5100/5200/5300/5400/5500/5600/5700/5800/5900/6000/6100/6200/6300/6400/6500/6600/6700/6800/6900/7000/7100/7200/7300/7400/7500/7600/7700/7800/7900/8000/8100/8200/8300/8400/8500/8600/8700/8800/8900/9000/9100/9200/9300/9400/9500/9600/9700/9800/9900/10000/10100/10200/10300/10400/10500/10600/10700/10800/10900/11000/11100/11200/11300/11400/11500/11600/11700/11800/11900/12000/12100/12200/12300/12400/12500/12600/12700/12800/12900/13000/13100/13200/13300/13400/13500/13600/13700/13800/13900/14000/14100/14200/14300/14400/14500/14600/14700/14800/14900/15000/15100/15200/15300/15400/15500/15600/15700/15800/15900/16000/16100/16200/16300/16400/16500/16600/16700/16800/16900/17000/17100/17200/17300/17400/17500/17600/17700/17800/17900/18000/18100/18200/18300/18400/18500/18600/18700/18800/18900/19000/19100/19200/19300/19400/19500/19600/19700/19800/19900/20000/20100/20200/20300/20400/20500/20600/20700/20800/20900/21000/21100/21200/21300/21400/21500/21600/21700/21800/21900/22000/22100/22200/22300/22400/22500/22600/22700/22800/22900/23000/23100/23200/23300/23400/23500/23600/23700/23800/23900/24000/24100/24200/24300/24400/24500/24600/24700/24800/24900/25000/25100/25200/25300/25400/25500/25600/25700/25800/25900/26000/26100/26200/26300/26400/26500/26600/26700/26800/26900/27000/27100/27200/27300/27400/27500/27600/27700/27800/27900/28000/28100/28200/28300/28400/28500/28600/28700/28800/28900/29000/29100/29200/29300/29400/29500/29600/29700/29800/29900/29900/30000/30100/30200/30300/30400/30500/30600/30700/30800/30900/31000/31100/31200/31300/31400/31500/31600/31700/31800/31900/32000/32100/32200/32300/32400/32500/32600/32700/32800/32900/33000/33100/33200/33300/33400/33500/33600/33700/33800/33900/34000/34100/34200/34300/34400/34500/34600/34700/34800/34900/35000/35100/35200/35300/35400/35500/35600/35700/35800/35900/36000/36100/36200/36300/36400/36500/36600/36700/36800/36900/37000/37100/37200/37300/37400/37500/37600/37700/37800/37900/38000/38100/38200/38300/38400/38500/38600/38700/38800/38900/39000/39100/39200/39300/39400/39500/39600/39700/39800/39900/40000/40100/40200/40300/40400/40500/40600/40700/40800/40900/41000/41100/41200/41300/41400/41500/41600/41700/41800/41900/42000/42100/42200/42300/42400/42500/42600/42700/42800/42900/43000/43100/43200/43300/43400/43500/43600/43700/43800/43900/44000/44100/44200/44300/44400/44500/44600/44700/44800/44900/45000/45100/45200/45300/45400/45500/45600/45700/45800/45900/46000/46100/46200/46300/46400/46500/46600/46700/46800/46900/47000/47100/47200/47300/47400/47500/47600/47700/47800/47900/48000/48100/48200/48300/48400/48500/48600/48700/48800/48900/49000/49100/49200/49300/49400/49500/49600/49700/49800/49900/50000/50100/50200/50300/50400/50500/50600/50700/50800/50900/51000/51100/51200/51300/51400/51500/51600/51700/51800/51900/52000/52100/52200/52300/52400/52500/52600/52700/52800/52900/53000/53100/53200/53300/53400/53500/53600/53700/53800/53900/54000/54100/54200/54300/54400/54500/54600/54700/54800/54900/55000/55100/55200/55300/55400/55500/55600/55700/55800/55900/56000/56100/56200/56300/56400/56500/56600/56700/56800/56900/57000/57100/57200/57300/57400/57500/57600/57700/57800/57900/58000/58100/58200/58300/58400/58500/58600/58700/58800/58900/59000/59100/59200/59300/59400/59500/59600/59700/59800/59900/59900/60000/60100/60200/60300/60400/60500/60600/60700/60800/60900/61000/61100/61200/61300/61400/61500/61600/61700/61800/61900/62000/62100/62200/62300/62400/62500/62600/62700/62800/62900/63000/63100/63200/63300/63400/63500/63600/63700/63800/63900/64000/64100/64200/64300/64400/64500/64600/64700/64800/64900/65000/65100/65200/65300/65400/65500/65600/65700/65800/65900/66000/66100/66200/66300/66400/66500/66600/66700/66800/66900/67000/67100/67200/67300/67400/67500/67600/67700/67800/67900/68000/68100/68200/68300/68400/68500/68600/68700/68800/68900/69000/69100/69200/69300/69400/69500/69600/69700/69800/69900/70000/70100/70200/70300/70400/70500/70600/70700/70800/70900/71000/71100/71200/71300/71400/71500/71600/71700/71800/71900/72000/72100/72200/72300/72400/72500/72600/72700/72800/72900/73000/73100/73200/73300/73400/73500/73600/73700/73800/73900/74000/74100/74200/74300/74400/74500/74600/74700/74800/74900/75000/75100/75200/75300/75400/75500/75600/75700/75800/75900/76000/76100/76200/76300/76400/76500/76600/76700/76800/76900/77000/77100/77200/77300/77400/77500/77600/77700/77800/77900/78000/78100/78200/78300/78400/78500/78600/78700/78800/78900/79000/79100/79200/79300/79400/79500/79600/79700/79800/79900/79900/80000/80100/80200/80300/80400/80500/80600/80700/80800/80900/81000/81100/81200/81300/81400/81500/81600/81700/81800/81900/82000/82100/82200/82300/82400/82500/82600/82700/82800/82900/83000/83100/83200/83300/83400/83500/83600/83700/83800/83900/84000/84100/84200/84300/84400/84500/84600/84700/84800/84900/8500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D300S + MB-D10 Grip	£1320
D300S + 12 - 24mm DX	£1949
D300S + 18-200 VR II	£1677
D300S + 16-85mm VR	£1565
D300S + 17-55 f2.8 DX	£2189
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D700 + 50mm f1.4 AFS	£2049
D700 + 14 - 24 f2.8	£3049
D700 + 24 - 70 f2.8	£2999
D700 + 105mm VR	£2389
D700 + SB900	£2099
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D3S + 50mm f1.4 AFS	£3870
D3S + 24-70 f2.8	£4795
D3S + 14-24 f2.8	£4895
D3S + 70 - 200 f2.8 VR II	£5200
D3X Body + Free Battery	£4799
D3X + 50mm f1.4 AFS G	£5189
D3X + 14-24 f2.8	£6149
D3X + 24-70 f2.8	£6099

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D5000 18-55 VR II	£549
D90 Body	£714
D90 + 18 - 105mm VR	£819
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24-70mm f2.8 AFS	£1249
PC-E 24mm f 3.5	£1419
10 - 24mm AFS DX	£619
16-35mm f4 AFS VR	£879
16-85mm AFS VR	£439
12-24mm f4 DX	£835
17 - 35mm f2.8 AFS	£1549
15-55mm f2.8 DX	£1087
18 - 105mm DX VR	£215
18 - 200mm DX VR II	£529
70-200mm f2.8 AFS VR	£1649
70-300mm AFS VR	£395
80-400mm AFD VR	£1199
200-400 f4 AFS VR II	£5895
80-400mm f2.8 AFS VR II	£2999
300mm f2.8 AFS VR II	£4499
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50mm f1.4 AFS G	£295
85mm f1.8 AFD	£309
85mm f1.4 AFD	£899
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500/500 PRO Kit £1705

750/750 PRO Kit £1265

750/750 PRO Travelpak Kit £1684

750/750/750 PRO Kit £1953

1000/1000 PRO Kit £1486

Bowens 200/ 200 Kit £485

Bowens 400/ 400 Kit £553

Bowens 200/ 400 Kit £546

NEW 200/200 Travel Pack Kit £842

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Pulsar + Bowens Trigger card £203

Pulsar Radio Trigger Single £131

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50mm f2.8 Summicron - Black £1319

35mm f2.5 Summarit - Black £1129

50mm f2.5 Summarit - Black £865

75mm f2.5 Summarit - Black £1099

LEICA X1 £1395

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LEICA X1 + GRIP + VIEWFINDER and Ever Ready CASE £1790

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Leica X1 Hand Grip £90

LEICA D-LUX 4 £579

LEICA V-LUX 20 £495

SIGMA + Tokina - Nikon + Canon fits

NEW Sigma 8 - 16mm DC HSM £699

Sigma 10mm f2.8 EX DC £499

Sigma 10 - 20mm f4 / 5.6 DC £403

New Sigma 10-20mm 3.5 EX DC £449

Sigma 12 - 24 mm f 4.5 / 5.6 EX £629

Sigma 24 - 70mm f2.8 EX DG £439

Sigma 24 - 70mm f2.8 EX DG HSM £595

NEW 70 - 300mm f4 / 5.6 DG OS £299

Sigma 120 - 400mm OS £612

Sigma 150 - 500mm OS £745

New Sigma 50 - 500mm OS £1249

Sigma 105mm Macro f2.8 EX DG £374

Tokina 10 - 17mm f3.5/4.5 ATX DX £499

Tokina 11 - 16mm f2.8 ATX ProDX £549

Tokina 12 - 24mm f4 ATX Pro DX £449

Tokina 12- 50mm f2.8 ATX ProDX £609

Tokina 50-135mm f2.8 ATX Pro DX £599

Tokina 100mm f2.8 Macro ATXDX £355

Tokina 80- 400mm f 4/4.5 ATX £599

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25mm f2.8 - Nikon ZF.2 £1080

28mm f2 - Nikon ZF.2 £1080

35mm f3.5 - Nikon ZF.2 £2489

35mm f3.5 - Nikon ZF.2 £4859

50mm f1.4 - Nikon ZF.2 £2320

50mm f1.4 - Nikon ZF.2 £1580

80mm f2.8 - Nikon ZF.2 £2214

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PocketWizard New

Mini TT1 CE Canon £199

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LowePro Fastpack Black

Go all day with the lightweight and comfortable Fastpack backpacks. With a wide range of sizes, they protect your digital, and pro digital SLRs, as well as widescreen notebooks while still providing generous storage for personal gear. Side entry compartments give quick access to equipment and accessories, even while you're on the move. Customize the main compartment with adjustable dividers.



Fastpack 100 £28.90
Fastpack 200 £34.90
Fastpack 250 £45.50
Fastpack 350 £48.90

LIMITED STOCKS

LowePro Flipside 400AW Green

Designed to provide extra security, its unique back-entry compartment provides easy access to camera gear when setting up (keeping the harness off the ground & clean), plus extra security when on the move. The main compartment has room to protect a pro DSLR with up to 300mm zoom lens attached, plus multiple accessories. Additional features include a roomy front pocket with space for personal gear, hideaway tripod holder, SlipLock™ attachment loops, memory card pockets, and built-in All Weather Cover™.

Flipside 400 **LIMITED STOCKS £59.90**

LowePro Vertex 200AW

A premium backpack for the serious adventure photographer or sports photojournalist. Rugged, construction with water-resistant zippers and a seam-sealed AW cover protect gear while providing users with a bag that conforms to a variety of body types with an adjustable harness system. Holds a pro digital SLR, and includes a lightweight harness & 8 adjustment points for maximum comfort. Two front accessory panels centralize all your digital accessories for quick access.

Vertex 200AW **LIMITED STOCKS £109.00**

Tamrac Adventure 75 Black/Rust

Lightweight, high-mobility pack providing foam-padded protection and quick access to multiple SLRs, lenses, flash and accessories. The interior lid features the patented memory & battery management System™. Windowpane Mesh™ pockets organize film, filters and other small accessories. The QuickClip™ system holds a tripod centered & balanced on the pack. A comfortable, foam-padded harness and adjustable waist strap provide carrying comfort. Other features include: LockDown™ Rain Flap for weather protection, front pocket holds a light jacket/accessories & an EasyGrip™ carry handle.

Adventure 75 Black/Rust £49.97
Adventure 75 Black £59.97
Adventure 6 £34.97
Adventure 7 £49.95
Adventure 9 £74.97
Adventure 10 £99.97

Tamrac Expedition 6X

Medium size bag offering foam padded protection and quick access to multiple SLRs, lenses, flash and accessories. The main compartment is completely foam padded with numerous adjustable, foam-padded dividers to protect digital or film SLRs, 5-6 lenses, a flash. The camera with a long zoom lens attached lays on two vertical, foam-padded dividers internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place. Two Windowpane-Mesh™ pockets inside the front flap visibly organize filters, film and other accessories. A plastic, foam-padded platform in the bottom provides shock protection while a LockDown™ rain flap protects the zipper from the elements.

Expedition 6X £89.95
Expedition 4X **SAVE £60** £59.95
Expedition 5X £79.95
Expedition 7X £125.95
Expedition 8X £148.95
Expedition 9X **SAVE £100** £159.95

Tamrac Aero Backpacks

The perfect solution for the photographer who prefers the comfort of a backpack, but also wants to quickly access photo gear. Tamrac's innovative Dual Entry System™ allows fast access to your gear through a side door when the packs are worn over one shoulder, and through the front panel when used like traditional backpacks.

Aero 70 **SAVE £32** £37.95
Aero Speed Pack 85 £75.95
Aero 80 **SAVE £39** £59.95
Aero Speed Pack 75 £56.95



Tamrac Explorer 400

Designed to hold and protect a DSLR with a 5" (12.7cm) lens attached, an additional lens or two plus a flash. Accessories can be held in the front and side pocket. It is also supplied with a removable rain cover incase you get caught out in bad weather. There is an EasyGrip™ carrying handle and BioCurve™ shoulder strap to make transporting your camera easy.

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Explorer 400 £39.90
Explorer 100 **SAVE £22** £32.90
Explorer 200 **SAVE £22** £37.90

Manfrotto 190XDB 391RC2 Kit

Lighter in weight and slightly more compact than the 190XPROB tripod. It has an ergonomic leg angle release mechanism and wing locking knobs. The 391RC2 is a 3-way aluminium head designed to allow both still photography and video application. It is equipped with a quick release plate Teflon pads to ensure smooth pan & tilt movements with independent locks.

190XDB & 391RC2 Head Kit **WHILE STOCKS LAST** £97.90
190XDB Tripod **SAVE £15** £59.95

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Tamrac Memory Wallet 8

Ideal for organising all your memory and power, this wallet has pockets to provide quick access to memory cards and batteries.

There are red tags to identify which memory cards and batteries are used up and which are still available so you can switch cards and batteries on the move.

Memory Wallet 8 £7.45
Memory Wallet 2 £6.95



Tamrac Lens Cases

Zip-closing, foam-padded lens cases with weather flap. There is a size designed to fit most popular lens types.

Pro 50 £12.72 Medium £13.69 Extra Large £9.95 £14.00

Pro 200 £15.61



Billingham f Stop Bags Offer

Embody a unique combination of tradition and innovation – the hallmark of a Billingham camera bag. The latest addition to the range has been designed for those occasions when you want to travel light – but without compromise. The f-stop bags provide you with the level of protection, style and craftsmanship you'd expect from a Billingham, but in compact form that allows you to adopt them – inside and out, to suit your specific needs.

These surprisingly spacious bags are ideally suited for modern digital or film equipment – from compacts to SLRs – even with their lenses attached. Naturally, the f stops provide the same high levels of protection, courtesy of a 25mm thick reinforced foam base and wrap-around side padding. **GENUINE U.K. STOCK.**

f2.8 Shoulder Bag **SAVE £41** £119.00
f1.4 Shoulder Bag **SAVE £41** £129.00



Giotto Vitruvian Tripod

The new Giotto's VGR tripods are designed to offer photographers not only a truly lightweight and compact tripod, but a fully functioning monopod and ball head. The tripod castings are made from a forged aluminium alloy for strength and the quick action twist leg locks require only 1/8 turn to lock and unlock. A compact ball + socket head is provided that offers smooth and precise movement, independent pan control with a quick release system. But it's not just a tripod, simply unscrew the tripod leg, remove the centre column and head then join them together to produce a full size monopod with a maximum operating height of 162cm.

Vitruvian Aluminium **SAVE £21** £59.95
Vitruvian Carbon Fibre **SAVE £11** £59.95

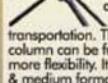


Benbo Trekker 3 Kit

Has improved leg castings that ensure better locking of the main joint and higher grade leg tubes for smoother operation when extending the legs.

A higher grade of point ensures a professional and contemporary look. Smoother setting up and closing of the tripod. It also folds up to a more compact size enabling easier transportation. The swivel joint at the top of the centre column can be fully adjusted through 180° offering even more flexibility. It will support the majority of modern SLRs & medium format cameras. Provision of a hook at the lower end of the centre column, allows the temporary addition of extra weight to give greater stability.

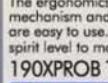
Benbo Trekker 3 Kit £108.95



Manfrotto 190XPROB

Makes the patented horizontal center column feature even easier to use. Now, by extending the column to its highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself.

The ergonomics of the leg angle release mechanism and the quick action leg locks are easy to use. Comes with a built in bubble spirit level to make camera alignment quick and easy. 190XPROB Tripod £104.85



Manfrotto Modo 785BAG

Offers more than just stylish tripod protection, the Modo Bag has numerous compartments to store your camera accessories, batteries, videotapes – even your wallet, passport, waterbottle and mobile phone. At the top is a special padded compartment for your camera and of course, the main compartment holds the Modo. Additional padding lines the rear of the Modo Bag to protect your back from the contents inside. Rounding out the 785BAG is a large, ergonomic handle to carry the bag by hand.

Manfrotto Modo 785BAG £33.95

Manfrotto 190XDB 391RC2 Kit

Lighter in weight and slightly more compact than the 190XPROB tripod. It has an ergonomic leg angle release mechanism and wing locking knobs. The 391RC2 is a 3-way aluminium head designed to allow both still photography and video application. It is equipped with a quick release plate Teflon pads to ensure smooth pan & tilt movements with independent locks.

190XDB & 391RC2 Head Kit **WHILE STOCKS LAST** £97.90
190XDB Tripod **SAVE £15** £59.95

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Blue Crane Training DVDs

In order to master your camera all you need are these training DVDs and about two hours. You will gain the confidence and knowledge to create the images you desire. All topics are arranged in chapters, so you can move at your own pace and easily go back to revise sections. Versions available for most popular makes and models of DSLR - ring or see web for titles.

Blue Crane Training DVD £22.95

Country Innovation Hawk Jacket

Waterproof, windproof and breathable fabric offering full protection. It is also lovely and soft to handle with a peach finish, making it extremely comfortable to wear. With essential features and an attractive navy contrast.

Hawk Jacket £55.00

Country Innovation Falcon Trousers

Perfect for hillwalking, falcon watching or as a general outdoor trouser. Wind and water proof whilst being breathable, comfortable and quiet and offer great protection all year round. They are designed to be worn as trousers, rather than over-trousers so that you are in them when the weather takes a turn for the worse! Available in green or charcoal.

Falcon Trousers £85.00

Country Innovation Venture Waistcoat

Developed after feedback from Bill Oddie, the end result proved so successful that it has remained in its original format. 13 pockets, including an internal mobile pocket, and larger lower pockets. Shoulder panels are now lightly padded for comfort and there is a tab on the back of the neck to keep binocular straps in place and a key fob inside the lower left security pocket. Available in Green & Stone.

Venture/Lady Venture Waistcoat £65.00

Falcon Jacket £145.00 Plover Jacket £285.00

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Stowaway Trouser £25.00 Microfleece Top £30.00

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Enlight Orbis Ring Flash

A revolutionary new lighting accessory which transforms the harsh light from your SLR or DSLR flash gun/strobe to create beautiful, shadowless photos quickly and easily. You don't need any specialised knowledge or technique. Fit your flash in seconds – no bulbs, no batteries and no training course! You place the orbis™ onto your flash, lift it up in front of the camera and bingo, stunning, shadowless light, anywhere, every time.

Enlight Orbis Ring Flash £185.00

Interfit Strobies

EFX Kit includes...
2 x Honeycomb grid - 20° & 30°
1 x Snoot, 1 x Velcro strap,
1 x Bounce card set,
1 x Honeycomb bounce tube
1 x Soft carry case.

Strobie EFX Kit **MORRIS SAVE YOU £6!** £74.90

Portrait Kit includes...

1 x Beauty dish, 1 x Globe diffuser, 1 x Softbox (White),
1 x Barndoor, 1 x Snoot, 1 x Honeycomb,
1 x Soft Carry Case

Strobie Portrait Kit **MORRIS SAVE YOU £2!** £94.90

Please note that to use these Strobies kits with your own flashgun, you will also need...

Strobie Flex Mount (all fits) £6.99

Visible Dust SL724 & Loupe

The bright LED of Arctic Butterfly® 724 makes locating dust an easier task. The DC rotary engine has been modified to deliver an RPM that generates the optimal centrifugal forces enabling speedy dust rejection while increasing the charge of the fibers. The loupe has 7x magnification and six super bright LEDs with vari-angled orientation to help locate even the smallest of dust particles.

SL724 & 7x Loupe £99.95

Hoya HD Digital Filters

Top of the range filters designed to get the best from todays digital cameras.

Size	Protector	UV	Circ Pol
52mm	£26.95	£27.95	£57.97
55mm	£28.95	£29.95	£64.97
58mm	£32.95	£31.95	£66.95
62mm	£36.95	£35.95	£73.97
67mm	£40.95	£41.95	£86.95
72mm	£46.95	£45.97	£102.97
77mm	£52.95	£57.95	£129.95
82mm	£60.95	£68.95	£159.95

X-Rite eye-One Display LT

Fast, accurate monitor calibration. A user friendly LCD, CRT and laptop monitor

calibration solution combining simplified, user friendly software with the industry standard i1 colorimeter. Utilises an easy

to use wizard interface, pre-defined monitor gamma and white point settings,

making the monitor calibration process as simple as possible. Also features an ambient light measurement head, which

allows you to assess the brightness of your work area.

eye-one Display LT £87.95

X-Rite Colour Checker Passport

A must have for any serious photographer

and offers the first stand alone

camera DNG profiling and RAW

workflow solution for use within any

RAW file editor. Consists of three

photographic targets, in one

compact sized protective case and

camera calibration software on DVD,

making it ideal for all types of work, providing

effortless colour control and creative versatility.

Colour Checker Passport £72.95

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ILF Body 'Red Dial'... £1429
ILF Body... £1449
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D70s Body... £149
D70s Body... £149
F801 Body... £79

MINOLTA

X700 & 35-70mm... £89
MISC
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20-35mm f2.8... M- £549
24-105mm f4L... M- £799
70-210mm f4... M- £129
70-300mm DO IS... M- £799
Sigma 12-24mm EX... £499
Sigma 18-50mm f2.8... £249
Sigma 300mm f4 APO... £299
Sigma 2x T/Con DG... M- £149
Tamron 90mm f2.8 Macro... £129
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LEICA
21mm Super Angulon... £899

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Very Good Condition With Box
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New Lenses

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20mm f2.8 USM	£419
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50mm f1.8	£95
50mm f2.8 Macro	£249
65mm f2.8 MP Macro	£849
85mm f1.8 USM	£329
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18-55mm f3.5-5.6 IS	£159
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100mm f2.8L IS USM Macro	£769
135mm f2L USM	£949
180mm f3.5L IS USM Macro	£1319
300mm f4L IS USM	£1219
400mm f5.6L USM	£169
16-35mm f2.8L USM II	£1239
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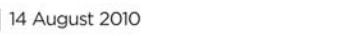
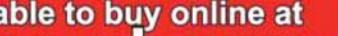
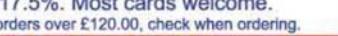
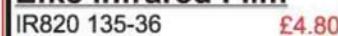
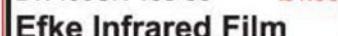
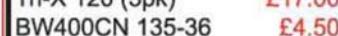
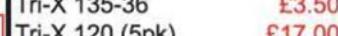
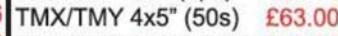
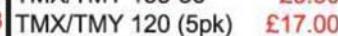
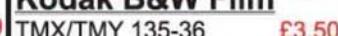
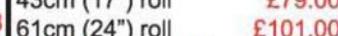
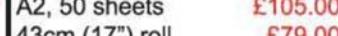
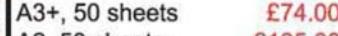
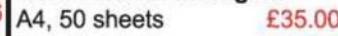
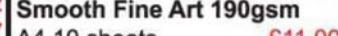
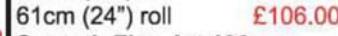
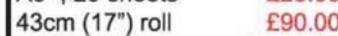
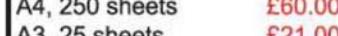
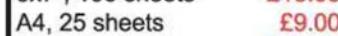
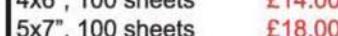
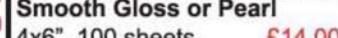
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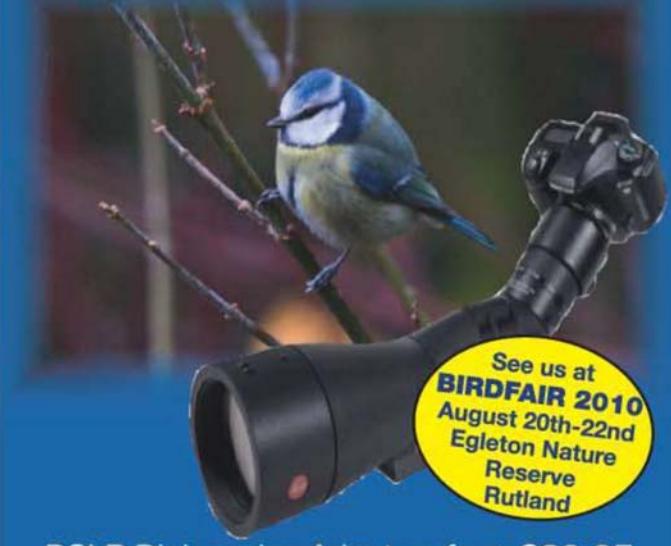


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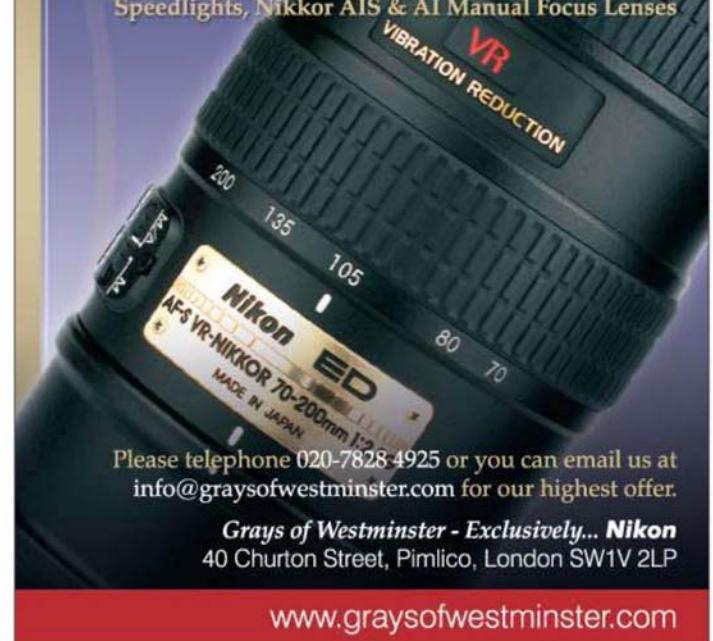
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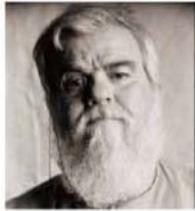
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ROGER HICKS

Once someone has made up their mind about a subject, then there's no sense preaching to them anymore

UNLESS you were a very unusual child, there were probably things you didn't like. Mushrooms, perhaps, or wearing wool next to your skin. And again, unless your parents were very unusual, they probably addressed this in two ways, according to the occasion. One was, 'I know you don't normally like, but you will like this.' The other, often more honest, though generally less likely to be successful, was, 'Don't be silly.'

Over the years, of course, our tastes can change. Before I was 30 I learned to like mushrooms, avocados and (good-quality, full-fat, preferably Greek or sheep's-milk) yoghurt. But I still don't like liver, and I haven't worn wool next to my skin since I gave away my last suit in 1987. My wife Frances did better. She has not eaten sweet potatoes since being told, as a little girl, 'Don't be silly. Everyone likes sweet potatoes.' Perhaps they do, if they can keep them down. After she favoured them with a spectacular and protracted Technicolor yawn, her parents took the hint.

The question is, how long into adulthood do you have to listen to other people? Once you're grown-up enough to make up your own mind, and open-minded enough to try things a number of times before deciding that they really are not for you, how much sense does it make to persevere with stuff you don't like? I find it profoundly unlikely that anyone is ever going to persuade me to like opera or football, both of which I find excruciatingly dull: after half an hour, both feel as if they have been going on for several days. Nor am I ever likely to warm to violin music, which I find only slightly better than someone scratching their nails on a blackboard. It's probably the only solo instrument I dislike, but dislike it I do.

Abiding by the memorable aphorism that we should do as we wish to be done by, we should not, therefore, try to impose our views on those who are likewise grown up and have made up their own minds. We should try to make them think, but not tell them what to think. This is what I try to do with this column. It is completely counterproductive to adopt a hectoring tone as if our fellow adults were still children: 'I know

you say you don't like it, but you'd like it if only you would try it again.'

The relevance to photography is clear. To resort once again to a personal example, it took me a long time to learn to like digital photography. As soon as I got my first decent digital camera, a Nikon D70, I could see the numerous advantages of the medium, but with something like 30 years' experience of film under my belt, I could also see the disadvantages. Besides, I found the camera controls overcomplicated

and counterintuitive, as if they had been designed by a computer programmer rather than a photographer. It was an excellent camera (and still is – I use it to this day) but I vastly preferred my Nikon F5.

My Leica M8, with the traditional Leica controls supplemented by the bare minimum of extra buttons needed to work the digital functions, was another matter. By the time the M9 came along, with film-like quality and no crop factor, I was quite happy to use it

alongside my Leica MP and Nikon F for the pleasure of creating pictures, rather than viewing it (as I did the D70) as an excellent tool with the ergonomics of a video-cassette recorder.

The thing was that before I got the M8, I never completely excluded the possibility that I might one day get to like digital photography. I just didn't pay much attention to it. I reckoned that sooner or later there might be digital cameras that would do what I wanted, when I wanted, in the way that I wanted. And that they might be halfway affordable. Leicas are expensive enough, but £20,000 for an Alpa with a digital back was completely out of sight.

The big difference between (let us say) opera and digital photography is that the latter is an evolving medium. Opera isn't. Oh, yes, the music may change, but it's still an interminable farrago of nonsense, an exiguous plot and little or no pretence at acting. If you like listening to people sing for several hours at a time, you may like it. Or you may not: Wagner's music is famously described as 'better than it sounds'. But there's no reason why you *should* like it, so there's no sense in preaching to those who don't. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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